Dance

MAGAZINE

NOW

is the time to order your

1950 Dance Calendars

in quantity

Maria Tallchief and Nicholas Magallanes in a pas de deux from ORFEUS, as seen on the January page of the 1950 DANCE CALENDAR

SCHOOLS AND BUSINESS ORGANIZATIONS CONNECTED WITH DANCE OR DANCERS HAVE FOUND THESE UNIQUE CALENDARS THE MOST PERTINENT AND ATTRACTIVE WAY TO DELIGHT THEIR FRIENDS AND CLIENTS, AND, AT THE SAME TIME, BE REMEMBERED THRUOUT THE YEAR.

DANCE Magazine's 1950 DANCE CALENDAR:
PAS DE DEUX: features twelve beautiful duet ballet action shots; is 3¾ by 8½ inches in size; fits into a regular #10 envelope, and can be mailed for 3c.

The famous dancers pictured include Margot Fonteyn, Moira Shearer, Alicia Alonso, Nora Kaye, Toumanova, Roland Petit, John Kriza, Robert Helpmann, Jean Guelis, Kaliougny and many many others. On the back cover are short biographies of each.

SPECIAL SUMMER OFFER

For all orders of 100 or more calendars received before September 10th WE WILL IMPRINT YOUR NAME, ADDRESS AND HOLIDAY MESSAGE FREE OF CHARGE on the cover page. After September 10th there will be the regular printing charge.

These interesting and cherished calendars are 25c each; $15.00 for 100: $12.50 per hundred for 500 or more: $10.00 per hundred for 1000 or more. Write for quotation on orders of 10,000 or more.

DANCE Magazine 503 West 33 St., N. Y. 1, N. Y.

VOLUME XXIII NUMBER 8

Dance MAGAZINE

AUGUST, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Via the Grapevine 4
JACOBS PILLOW, a photorama by Walter E. Owen 8
IT'S NEVER Too Hot for Square Dancing by Clara Link 10
Theatre Dance, on the East Coast by Doris Hering 12
Dance Theatre — on the West Coast 14
Trudi Schoop Teaches 16
Just People and Places 18
Flexing for Ballet by Eileen O'Connor 20
"Miss Liberty" — a review 23
Oscar Duryea Teaches Birthday Dances 25
Program: 2nd American Dance Festival, New London, Conn. 34

Editor and Publisher: RUDOLF ORTHWINE
Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager LYDIA JOEL
Circulation Manager BARBARA PLATT
Sales Manager LOUIS ELSON
Art Director CHARLOTTE HOWLAND

Education and Research Editor ..... Dorothi Bock Pierre
Dance Historian ..... George Chaffee
Ballroom Editors ..... Albert and Josephine Butler
Public Relations Editor ..... Jason L. Stuart

Associate Editors:
Ann Barzel, Doris Hering, Lydia Joel, Mary Jane Hungerford

Contributing Editors:
Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:
Earl Leaf, Fred Fehl, Walter E. Owen, Dhimitra Tassi, Gizelle Szabo

West Coast Photographer: Constantine

Staff Artists:
John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golda G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Nelson Barclift, 2126 Selby
Los Angeles: Joan Wilcoxon

Road Correspondent: SENIA SOLOMONOFF

ON THE COVER:

YVONNE CHOUTEAU, solo dancer with Ballet Russe de Monte Carlo, in her role, The Gay One, from Ruth Page's ballet, "LOVE SONG". The photograph by Walter E. Owen.

NOTICE TO ADVERTISERS:

Deadline for advertising is the 20th of the 2nd month preceding publication, e.g.: October 20th for the December issue, November 20th for the January issue, etc.

NEW YORK OFFICES: 503 WEST 33rd STREET LO 3-5907

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 st., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1949, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

TOMAROFF'S INDISPENSABLE DANCE BOOKS

We have a limited amount of copies of the following books on hand. Order while they last.

Bk. 3—Taps, Musical Comedy, Character 1.50
Bk. 5—Arm Movements, Adagio, Var. 1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes 1.50

SIMPLIFIED DICTIONARY OF DANCING

By Aron Tomaroff $2.50
Over 600 terms in every type of dancing giving the pronunciation, definition, composition, and execution in French, English, Russian.

(Add 20c with order for mailing)
No C.O.D.'s Send Cash or Money Order to:

ARON TOMAROFF
Box 50, Dance Magazine
503 W. 33rd Street, New York 1, N. Y.

KAMIN DANCE BOOKSHOP
PAS DE DEUX — The Art of Partnering — ANTON DOLIN
Illus. with photos and sketches $3.50
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

There is Only One

BARNEY TOE SHIELD

$2.50 per pair

Dance comfort by BARNEY. Yes, you, too, can now dance with ease. Acclaimed by leading Ballerinas, to be the greatest contribution in relieving toe strain . . . Patented.

BARNEY'S, MFG. & RET.— Dept. 5M
634 8th Ave.
New York 8, N. Y.
Gentlemen:
Please send ____ pairs of Toe Shields. Also send your new 1949 Brochure.
Enclosed ____ Check ____ M.O. ____ C.O.D.
Name _____
Address _____
City _____
Zone _____ State _____

FOR THE
Dancer!
Selva Offers
America's Finest . . .

SHOES

- Toe
- Ballet
- Tap
- Spanish
- Acrobatic

PROFESSIONAL TAPS

- Fred Astaire Tap
- Staccato Tap
- Staccato Heel
- Super Tap (with or without Toe Flange)
- Super Jingle Heel
- Ballet Tap (with three screws)

STUDIO OUTFITS

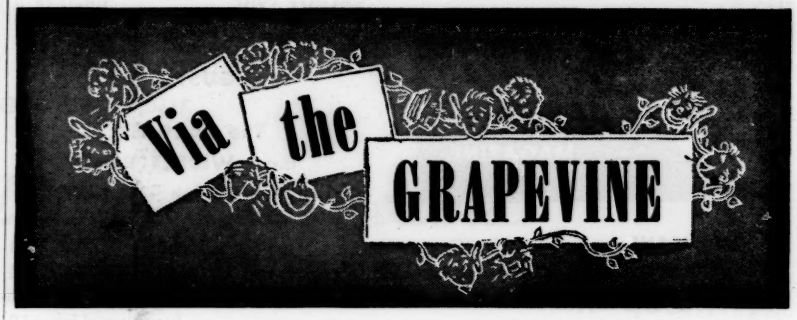
- Tu-Tu
- The Swing
- Moderne Leotard
- Ruffle Tunic and Trunks
- Princess Tunic and Trunks
- Russian Tunic
- Sunback Leotard
- Two-Piece Midriff and Trunks
- Short Circular Skirt
- Trunks
- Tights

HOSIERY

- Lastex Opera Hose
- Silk Opera Hose
- Lastex Tights

Write for Price List

THEATRICAL FOOTWEAR
Selva
1607 Broadway • New York 19



20 years ago in August . . .

SERGE DIAGHILEFF, the animator of Russian ballet, the man who brought ballet back to Western Europe, died at the Lido, near Venice during his summer holiday there. His body, placed in a gondola, brightened with garlands of flowers, sailed up the Lido, one of the places in the world he loved best, to the Island of St. Michel where he is buried . . . **La Argentina** is reported as planning an appearance in New York in October. She is spending the summer in Paris . . . **Leonide Massine** and **Patricia Bowman** rehearse for Roxy Theatre ballet appearances . . . **Yeichi Nimura** opened in a revue called Broadway Nights . . . The **Fokines,** Michael and Vera are dancing at the Hollywood Bowl . . . **Margaret Severn, Ruth Page** and **Vera Mirova** will dance in the Quaker City next month under the auspices of the Philadelphia Forum . . . **Anton Dolin** returns to the London Coliseum with **Anna Ludmilla,** a Chicago girl, as his partner instead of **Vera Nemtchinova,** as had been expected.

. . . and TODAY

Box-office business is reported not too good at the Opera and Opera Comique in Paris and director Georges Hirsch is reported seeking Toumanova for guest appearances in hope that she will give the box office a jolt. Toumanova is currently under contract to the Marquis de Cuevas and her release for other projects is not considered likely . . . **Katherine Dunham,** who flew in from Paris for a two week visit to her family in Chicago, has gone on a mysterious mission to Haiti instead of returning to her company in Paris. She is reported having conversations with the president of the Haitian Republic, on subjects considered having to do with the appearance of the company in Haiti . . . **Catherine Littlefield** used a midget for one of her ballets for Olsen and Johnson's FUNZAPOPPIN . . . **Charles Weidman** will audition dancers in August for the forthcoming season of the New York City Opera ballet. Mr. Weidman replaced **George Balanchine** as maitre de ballet of this company. Among the interesting new works planned by the company are Prokofieff's LOVE OF THREE ORANGES, which will employ an ensemble of dancers. Mr. Weidman has stated that creating new ideas for ballet in opera is a decisive and important step in bringing modern dance further into the realm of theatre . . . **Martha Graham** and **Erick Hawkins** are holidaying in California this month. They return to New York in mid-September to resume rehearsal for their fall and winter tour. Miss Graham has just accepted a commission to create a new work to a score by William Schuman from the Louisville (Ky.) Symphony Orchestra. Miss Graham has been recognized in this fashion before, but never by an orchestra. The new piece will be performed with the orchestra sometime in January, 1950 . . . **Pearl Primus,** now exploring deepest Africa for native dances, has been renamed OMOBOWALE, meaning **"The Daughter returns Home"** by **Yoruba** tribal chieftains . . . **Mura Dehn** has returned from a season in Mexico City with an invitation from the Department of Fine Arts of the Mexican government to return for additional recitals at the Bellas Artes Palace . . . **Richard** and **Flora Stuart** will open in Barcelona on August 16th for an indefinite engagement . . . The de Basil company has disintegrated again after weeks of rehearsal at the old Staats studio in Paris where they had been rehearsing for an improbable season and a probable movie of the ballet Graduation Ball. Neither happened. **Col. de Basil,** we regret to report, is in a sanitarium and desperately ill . . . **Jean Weidt,** mime and modern dancer, has moved to Berlin and will teach and concertize there . . . The 3rd International Music Festival, which took place in Vienna early in June, had two dance performances. **Rosalia Chladek** and her group gave one evening's performance, accompanied by the Vienna Philharmonic. A second evening produced a dance drama called CREATIVE MYS-

TERY by **Elinor Tordis** and her group. It tells the story of Adam and Eve . . . The Vienna State Opera has produced a new ballet called HOELLISCHE GESCHICTE (Infernal Tale) with choreography by **Erika Hanka.** Leading roles were danced by **Julia Drapal, Poldi Pokorny** and **Erwin Pokorny.**

KURT JOOSS Renews Dance Activities in GERMANY

Kurt Jooss has been engaged on a long-term contract by the Essen civic authorities to recreate the dance school which he directed in that city until 1933. The school will be housed in the buildings of the old abbey of Werden. The school will be opened this Fall and it is hoped that a full professional group will be performing within one year—the fourth BALLETS JOOSS. The teaching staff will at first include Jooss, **Hans Zullig,** one classical and one modern dance teacher.

The dance group at performance strength will co-operate with the Essen Opera and will also tour independently, under municipal subsidy. The work of the school will be to achieve that essential, synthesized dance style deriving equally from the traditional ballet and from the 20th century modern dance. The program of general education will contribute as fully as the dance training program towards **this desirable new theatre dance system.**

Building work is already in progress for the preparation of adequate classroom, studio, practice theatre and dressing room accommodation. **The first term of the school of the ESSEN FOLKWANG-TANZTHEATER begins the last week of September, 1949.**

★

We mourn the loss of **DOROTHY BARRET** who was killed July 12th in the crash of a DC-4 near Burbank, Cal. Mrs. Barret was a staff writer of **Dance Magazine** and a former modern dancer, who made her debut in recital in New York in 1941 and subsequently appeared here and on tour in solo and group concert. She was born and educated in California, studied dance with **Lisa Parnova** and others.

Mrs. Barret was en route to California for a month's holiday when this tragedy took place. Her sympathy for dance, her ready wit and engaging personality are missed by her many friends in the dance world.

Walter E. Owen,

Recent photo of the late DOROTHY BARRET staff writer of the Dance Magazine and modern dancer, whose life was tragically ended in plane crash in California on July 12th. Other details in Via the Grapevine.

Constantine

Julio Toledo and Floriana Alba of the "Cabalgata" company dance a stylish Madrileno Mazurka.

★

LONDON

Latest preparation for the American season by Sadler's Wells is plastic surgery. One soloist has had a new nose grafted on and a sumptuous facade of renaissance brown curls attached to his brow.

Newest issue of Covent Garden Books (no. 3) is the best souvenir of the company yet issued and bears noticeable resemblance to American-style souvenir program books. Besides photographs of all the dancers it includes colour plates of a set and costumes for Don Juan and Cinderella and a colour reproduction of one backcloth for Job. The volume is edited by **Michael Wood.**

Robert Helpmann flew to Rome immediately after the Covent Garden season end-

KLING'S TAP SHOES CAN'T BE BEAT!

PATENT LEATHER

OXFORDS

For Boys & Men

sizes 8½ to 13½ — 4.95

1 to 5½ — 5.95

6 to 11 — 6.95

Girl's Theo Ties — Black Patent or White Kid 4.45

Taps extra on all shoes

KLING'S THEATRICAL SHOE COMPANY

218 So. Wabash Ave.
Chicago 4, Ill.

New Location!

Just off Fifth Avenue . . . and only a few blocks from our old address.

Drop in to See Us for Dance Fabrics

ASSOCIATED FABRICS COMPANY

10 East 39th Street, N. Y. C.

KATE SHEA

Costume Fabrics

Feathers & Accessories

Specialists in Woven Top Cellophane

Send for New Price List

112 West 44th Street
New York City

"WHIRLIGIG 'EM IN"
TO Capezio

You can enjoy a good old-fashioned evening of fun if you wear a shoe that is made for action whether it be square dances, classical dances or party dances. Pick your pair from boots to ballets and this House will serve you with styles for "Corn" or "Classics."

Capezio
THE DANCER'S COBBLER SINCE 1887

NEW YORK—1612 Broadway
BOSTON—59 Temple Pl.
CHICAGO—15 E. Washington St.
LOS ANGELES—411 West 7th at Hill
HOLLYWOOD—5619 Sunset Blvd.
SAN FRANCISCO—998 Market St.

EXECUTIVE OFFICES: 1612 BROADWAY, N.Y.

ed. **Vera Volkova,** convalescing in Switzerland and France after her recent illness, is feeling chipper again and expects to be back at her West Street school before long.

Violetta Elvin gave a lecture to the Royal Academy of Dancing on June 19th. **Margot Fonteyn** and **Robert Helpmann** had a special session with photographer Angus McBean in order to get some brand new pictures for their American tour.

Marie Rambert is giving a season at the Mercury Theatre of about twenty ballets, with a company of twelve dancers. In spite of the Mercury's land's end location, and counter-attraction by Covent Garden, the season is well attended and London's smallest dance theatre is still an artistic magnet. Certain ballets in the repertory were created for larger theatres and do not show well at the Mercury, but works of the quality of JARDIN AUX LILAS, DARK ELEGIES, FACADE, CZERNYANA, LES MASQUES, and LADY INTO FOX remain favourites. **Walter Gore** is principal male dancer and **David Paltenghi** appears as guest. **Margaret Hill,** a recruit prior to the Australian tour, is developing as a dancer of beautiful line and has a gift for true comedy. She is best as 'Venus' in JUDGMENT OF PARIS and the Italian Ballerina in GALA PERFORMANCE.

Gore's new ballet, called KALEIDOSCOPE, certainly IS that: a mad romp in weird costumes to the Brahms-Paganini Variations.

Ballet Rambert have been signed for the Ballet Festival at Harringay Arena in August. As already announced, Colonel de Basil's Original Ballet Russe will not appear, after all that tooting and trumpeting.

Since last year's visit here, the Marquis de Cuevas has acquired the services of **Toumanova, Riabouchinska** and **Lichine** for the Grand Ballet de Monte Carlo, and **Massine** has revived some of his ballets for the company and appears in them as guest artist.

London seems divided into two camps about Toumanova; people who remember her dancing during the early 1930's with de Basil consider her improved technic quite excuses her obvious mannerisms else, they think the technical brilliance (chiefly in DON QUIXOTE and NUTCRACKER) is worth seeing for itself. This party finds her unmoving and unsympathetic in such roles as SYLPHIDES, INFANTA and DEL AMOR Y DE LA MUERTE. Many new balletomanes find that she lives up to the reputation established in the Fokine and Massine ballets of fifteen years ago, and admire both her looks and dancing without reservation.

None of the new ballets given this season has had a **success fou,** although both MAD TRISTAN and DEL AMOR Y DE LA MUERTE stimulated the most interest. Both LAC DES CYGNES and CON-

CERTO BAROCCO are much better danced than last year and this is probably a result of **John Taras'** work as maitre de ballet.

The biggest houses are for all of Massine's appearances — in BEAU DANUBE, and in GOOD HUMOURED LADIES, also for Balanchine's NIGHT SHADOW. At time of writing this dispatch, **Toumanova** and **Hightower** have not yet appeared in GISELLE. Balletomanes locally are biting finger nails down to their roots in anticipation.

London seems to have an unlucky effect on **Ethery Pagava** of this company. The first night she ever danced in London with the Ballet des Champs Elysees in 1946 she fell on stage and broke an arm and was unable to appear again that season. She came back in 1948 with the de Cuevas company and on its first night badly grazed her foot when dancing in Lifar's NOIR et BLANC. This year she came to London with the de Cuevas company again to achieve acclaim for ONE performance of NIGHT SHADOW and then had to return home sick. **Anna Cheselka** has taken over most of Pagava's roles and handles them nicely.

The Daily Telegraph informs us in an article that Covent Garden's box-office take during the last season of nine months was 221,000 pounds (nearly one million dollars) and that Ballet beat opera as a draw at the box-office. The same article reports that the takings for 119 performances of ballet totalled 111,000 pounds (or $445,000.00) about 930 pounds a performance ($3,720.00) in a capacity house of just under 1000 pounds ($4,000.00). The average attendance for ballet was 93%.

These figures certainly indicate something about London as a ballet town.

The Metropolitan Ballet has had a season at the Lyric Theatre, Hammersmith (suburbs) in July. The company is headed by Celia Franca and Svetlana Beriosova and has staged a new ballet by Andree Howard.

Frank Staff, an invaluable male dancer and choreographer of talent apparently can find no suitable position in any of the many companies here, and so is busy creating dances for the film version of Ivor Novello's stage success THE DANCING YEARS.

And final happy news of the month: Princess Margaret spent two hours at Cecil Sharp House recently and took part in a new square dance named "The Princess Margaret Fancy" a Scottish country dance, and "Hole in the Wall", a 17th century English folk dance. The Princess, who learned folk dancing when she joined the Girl Guides, became a patron of the English Folk Dance and Song Society, which is housed at Cecil Sharp House, last year.

S. F.

(*continued on page* 27)

NORMAL SCHOOL and CONVENTION SPECIALS . . .

WELCOME TO YOU,

Visiting DANCING TEACHERS to all conventions, leave your old costumes at home this year. YOU'RE invited to visit our regular showrooms and our convention booths. See our beautiful line of DANCE WEAR and BUY YOUR NEW, COOL, lightweight costumes from the most attractive and complete line in America. SPECIAL PRICES to teachers DURING THE ENTIRE CONVENTION PERIODS.

NEW HOLLYWOOD STORE
6636 HOLLYWOOD BLVD.

VISIT THIS CONVENIENTLY LOCATED STORE WHEN YOU ARE IN HOLLYWOOD.

The
HOFFERT
Italian Toe
DANCING SLIPPER

#5007. This Slipper is widely used by Opera Ballet Students. A pleated Satin Suede Toe, with the same Fine Qualities of our Super-Toe. Easy to Break in. Ribbons Free.

Pink Satin **5.95**

RUFFLE TUNIC AND TRUNK

Finest quality ribbed jersey
Black, Copen Blue, White.

Write today for our new catalog and order blanks showing NEW LOW PRICES on our complete line of footwear for the dance . . .

CHICAGO THEATRICAL SHOE CO.

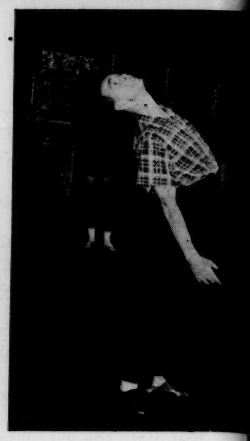
159 N. Wabash Ave. Chicago 1, Ill. | **6636 Hollywood Blvd. HOLLYWOOD, CALIF.** | **33 John R. St. Detroit 26, Mich.**

More people are enjoying Dance Magazine all the time!

A gift subscription to DANCE Magazine is a year-'round pleasure for which you'll get plenty of appreciation.

See page 26 for handy coupon

All photographs by **WALTER E. OWEN**



Gales of laughter Plane spotting exe cises? Neither. Antony Tudor demonstrates movement require from assembled Ba let Theatre group i

The first weekend performers at Jacobs Pillow Dance Festival of 1949 warm up at rehearsal: (a) Pilar Gomez and Federico Rey; (b) Janet Collins; (c) Igor Youskevitch and Jocelyn Volmar.

Jacobs Pillow . . .

Atmospheric berkshire dance-mecc

To Ballet Theatre Compan

The Patio outside theatre during intermission. Man on right flourishing camera is Dance News editor, Anatole Chujoy, enjoying summer junket at Jacobs Pillow.

During intermissions, audience flocks into classroom (next door to theatre) which has been converted into coffee-snack bar for performances.

class. The dancers are: Irma Grant, Jennie Workman, Nat Stoudenmire, Leane Plane, Mary Burr, Ruth Gilbert and Isabel Mirrow.

Popular indoor sport at Jacobs Pillow — happy, happy dinnertime and look at those teeth gleam at the prospect of a lot of good, red meat!

Myra Kinch holds class in modern technic on stage of the theatre. Removable rear wall of theatre reveals country setting.

Front View — entrance to Jacobs Pillow Theatre — intermission time.

photorama 1949

plays host

THE dance festival and summer school directed by **TED SHAWN** at a camp near Lee, Mass. which goes by the provoking name of **JACOBS PILLOW** (because it has a boulder in its front lawn so named) is the scene of the most orderly tumult and excitement in the 1949 summer dance picture.

Droves of tourists (augmented by local native small fry and pets) made the July 8th premiere of the Dance Festival a big one, even for Jacobs Pillow, with its tradition. This year **BALLET THEATRE,** its personnel, cohorts and fame, lent itself to the picture with emphasis and the school itself showed a record attendance.

Accompanying pictures reveal how pupils, teachers and spectators disported and comported themselves the historic weekend of the 8th July, 1949.

Angela Keyser and Ballet Theater group of four: Irma Grant, Isabel Mirrow, Jack Beaber and Priscilla Allen "shot" by DANCE cameraman outside the theatre.

Lucia Chase and Antony Tudor of Ballet Theatre converse with director of Jacobs Pillow, Ted Shawn, on the veranda of historic house which this year played host for second time to Ballet Theater company.

And THIS is Jacobs Pillow, the one situated at Lee, Mass. Already beginning to show signs of wear. This well-worn pillow is being taken not in vain by quartette composed of Myra Kinch, Pilar Gomez, Ted Shawn and Federico Rey.

BLACKHAWK WALTZ

A costumed foursome of teen-agers twirl to a balance in the BlackHawk Waltz. Many square dance clubs have uniform costumes made of durable, washable cottons. Notice the girls' dresses and boys' shirts are of the same material. Pantalettes worn by the girl on the right are becoming more popular.

photo by Joseph O. Fadler

It's NEVER too Hot for *Square Dancing*

How Square Dance Infiltrates Southern California

***as told by* CLARA LINK**

SQUARE DANCING in Southern California has passed the fad point and has become a permanent revival. There are probably more people who can follow the commands of a square dance caller, than can follow the rhythmic swish and rattle of the maracas. Which is a lot of people — considering the vast number of enthusiastic rhumba dancers.

Dancers from bobby soxers to great grandmothers, from eightyish gentlemen who look like mint julep ads to young intellectuals in horn-rimmed glasses, don Western regalia — bright shirts, tight stock trousers and cowboy boots for the men; full calico skirts, ruffled petticoats and flat slippers for the ladies — and the fun is on! Folks from small, informal ranch houses in San Fernando Valley and the impressive villas in Bel Air have discovered that the teamwork, exercise and grace of the old quadrilles is a fascinating form of recreation.

Using floor space of Recreation Department buildings, women's clubs, lodges, churches, schools — or a barn, rumpus room or badminton court, friends and neighbors are organizing more and more square dance clubs throughout Southern California. All that is needed is a hall, a caller, music — live or recorded — and energetic couples in multiples of four.

In June 1948, twelve square dance clubs in the Los Angeles area organized the Associated Square Dancers to act as an information service, to promote new clubs, including teen-age groups, to exchange dance routines and teaching techniques, train new callers and to sponsor "Round Ups" — big Sunday afternoon hoe downs attended by couples from within driving distance of the hall. *Thirty-five additional clubs have since joined* Associated Square Dancers, and eight more have applied for membership.

The *first* Round Up, held at El Segundo High School Auditorium, August 1, 1948, brought out 350 dancers; the *second* Round Up, September 12 at Ocean Park Municipal Auditorium, attracted 750 dancers and 1500 spectators; the *third* Round Up, December 5 at Glendale Civic Auditorium was attended by 1500 dancers and 500 spectators; the *most recent* Round Up, held at Pan Pacific Auditorium (which corresponds to Madison Square Garden) *drew* 1600 *dancers and* 3000 *spectators.* The problem now is to fit the dancers to the floor space — each square requires at least 36 square feet. At each of the Round Ups, six to ten callers took turns at the microphone, putting the dancers through the paces.

As most people know, square dancing is a universal form of folk dancing. Variations of squares occur in most western social dances preceding the 20th century. Four couples, facing inward, form a hollow square and follow the rhymed commands of the caller. The figures of the dances originated in the stately European contra dances and the formal English quadrilles, which in turn go back to the Elizabethan period. From generation to generation the figures and their accompanying calls were handed down, varied, and

HOT PRETZELS

photo by Gene Acker

new figures and calls added. As the American pioneers pushed West they brought their dances with them, and added the vigor of the open spaces and the color of their less-formal speech, such as:

"I'll swing your gal; you swing mine.
By Golly! Ain't that fine!
You swing your gal; I'll swing mine,
I'll swing my gal any old time!"

or:

"Gents walk around on a heel and a toe
Yeah bo! Watch 'em go!
Everybody swing 'em, high and low
Take your lady and on you go."

The greatest single influence in the revival of square dancing is Dr. Lloyd Shaw, whose "Cowboy Dances" has become the standard handbook for callers throughout the United States. Each summer Dr. Shaw conducts classes for callers at the Cheyenne Mountain School in Colorado Springs. His Cheyenne Mountain Dancers exhibit square dances and traditional round dances at the Central City Drama Festival and many other frontier day and dance festivals throughout the country.

The success of any square dance depends on the caller. He must be a patient instructor and a genial dictator. Standing at the "head" of the hall near the music, he watches the dancers carefully, calling the figures in a clear, strong voice, in time to the music. In this day of public address systems, he generally has the assistance of a hand microphone. The caller must have a perfect sense of timing and be a master square dancer himself.

Since square dancing is strenuous, it is the custom after two or more square dance "tips", for the caller to announce a traditional round dance as a "breather." These dances — polkas, waltzes, schottisches, two-steps, mazurkas, and circle mixers — are danced by a single couple, groups of couples, or in a large circle. They are not called. Once learned, the phrasing in the music dictates the steps. Like the square dances, the round dances have ancient origins. Many of them are named after the music, such as: "Narcissus," "Black Hawk Waltz," "Cotton Eye Joes," "Hot Pretzels," and "Varsouvianna."

There has been considerable talk that square dancing might be offered as a night club attraction. This will probably never take place, because it would ruin the bar business. SQUARE DANCERS DRINK GALLONS OF WATER.

The VARSOUVIANNA
One of the most widely known and popular round dances. It has many variations. This picture shows the beginning of a progressive varsouvianna, in which each gentleman passes his lady to the gentleman behind him and continues with new partner. Most of these couples have just learned the dance and are not too sure of themselves, as you can see by the intense expression on their faces. Two more squares and they will be old-time varsouvienners.

photo by
Joseph O. Fadler

The KID'S STAR
At a recent Roundup, sponsored by Associated Square Dancers, the "Jeans and Janes", a teen-age club, demonstrated the 'Kids Star', a variation of 'Texas Star'.

photo by
Joseph O. Fadler

photo by
Gene Acker

LADIES GRAND CHAIN
The gentlemen stand by, while the ladies join hands in the center to change partners across the square. This figure was demonstrated by the Circle 8 exhibition square at a recent Pan-Pacific Roundup.

from coast to coast.....

photographs on these pages are testimony to the thwacking vitality of concert dance from coast to coast in America—

but the two companies represented are by no means the total in concert activity—they are merely representative of that agreeable phenomenon in many busy corners, the dance which, with or without box-office, impels itself forward, goes out caroming, even hurtling, and makes and keeps audiences for dance.

TRIO, a piece by Tony Charmoli. Dancers here are Doris Ebener and Tony Charmoli.

HERITAGE, a piece by Jean Houloose — a drama played twice in time, first in a pre-Renaissance Italy, second in our times, anywhere — about a possessive tragedy-ridden brother and sister, a sort of transmigration of tragedy across time. The dancers seen here are Mariane Oliphant and Carl Morris.

SORROW IS AN ARRIVAL, a piece by Betty Lind. Dancers here are Jean Houloose and Martin Kraft.

Theatre Dance

on the East Coast

THEATRE DANCE, INC. has two sound policies which definitely bore fruit in their June 5 Concert at the 92nd Street "Y". They give only a limited number of performances per season, so that care can be lavished on the staging. And they repeat interesting works, which in this case resulted in second showings of Pauline Koner's elegant CONCERTO IN D MAJOR and Nelle Fisher's FOUR COMMENTS, and a third showing of Jean Houloose's HERITAGE.

In her CONCERTO IN D MAJOR (K.P.E. Bach) Miss Koner has discovered one of the keys to classicism. It is respect — of the laws of choreography, of the structure and mood of music, of the individual dancers' bodies. And the result is a group work of rare poise and fluency.

I once visited a sanitarium for the mentally disturbed and saw a smiling woman gently knitting and unravelling a length of yarn. The image was brought to mind by SYNOPSIS ACT I SCENE I from the play "him" by e.e. cummings. Gisela Fischer, Marcia Gold, and Carol Willcens carried on one of the typically demented conversations from the play and wove a languid pantomime counterpoint on a thick white rope. It was a properly imaginative approach to cumming's verbal burble.

There were clarity and sensitivity in Betty Lind's SORROW IS AN ARRIVAL. Part of this came from Miss Lind's use of space and part from Jean Houloose's portrayal of the principal character.

The ballet is the story of growing up. It centers about an adolescent girl who adores her father and must relinquish him, first to another woman, and finally to death (either literal or symbolic of her reaching maturity).

Although she spends considerable time in Broadway shows, Jean Houloose has managed to keep remarkably free from slickness. She reacted honestly and intuitively to every new

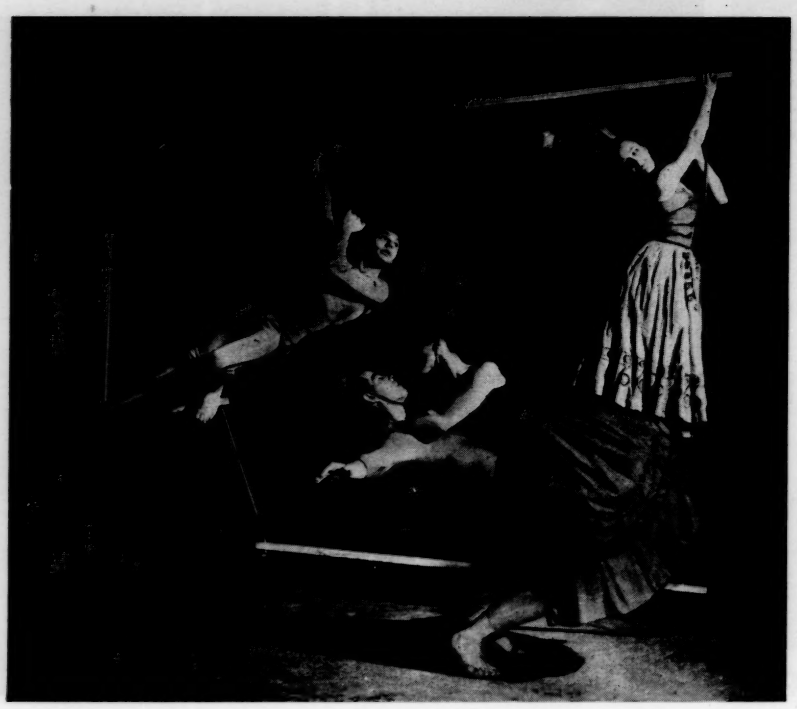
(*continued on page* 24)

FOUR COMMENTS, a piece by Nelle Fisher— a comedy of flirtation centered around a frivolous triangle. The dancers seen here are Nelle Fisher, Mariane Oliphant and Glenn Tetley.

all photographs are exclusives by **ROBERT SOSENKO**

THE PARK

The characters in "The Park" are a cross-section of human misery: a street walker and her 'friend', a lovely negro girl and her persecuted companion, a soldier — out for anything, a bible punching fanatic and a brutal young cop who misrepresents law and order — this drama is too real for comfort, but exciting theatre. Dancers here are Carl Ratcliff (the soldier), Bella Lewitsky (a negro girl) and Rudy Gernreich (her companion).



on the West Coast . . .

A TOUCH OF KLEE — AND DELIGHTFUL, TOO!

This is silly good fun with no holds barred — whimsy mannered after artist Paul Klee's paintings. Dancers Rudy Gernreich, Louise Kreck, Carl Ratcliff and Constance Finch swing, pirouette, play handies and romance in the most nonsensical vein — and nobody's the worse for wear.

all photographs are exclusives
by **CONSTANTINE**

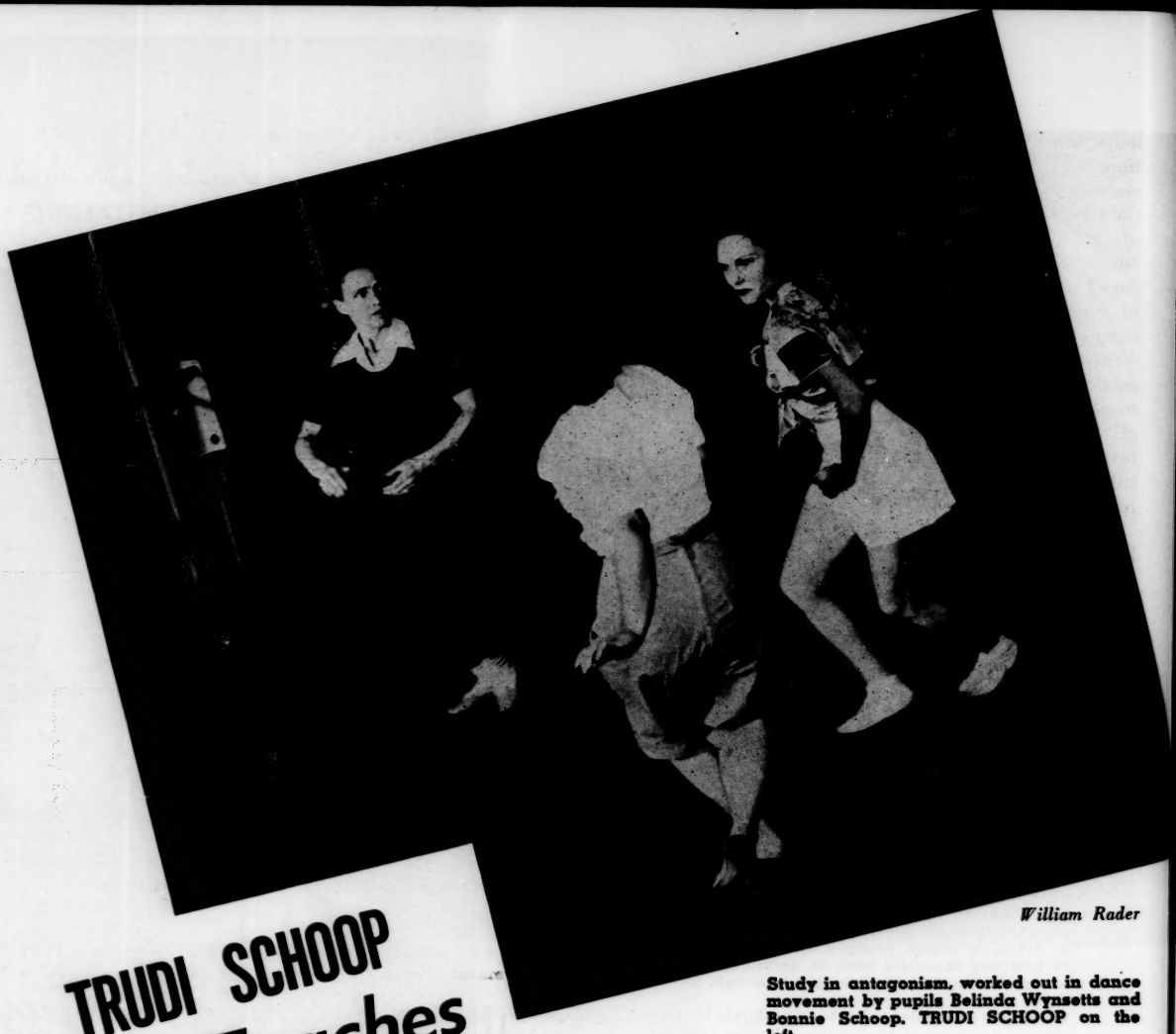
WARSAW GHETTO

Two women are left alive to carry on in a devastated Polish ghetto: a young wife and a half-crazed child. The woman (Bella Lewitzky) is about to commit suicide when the child (Sandra Orans) runs into the scene, gibbering and running in delirious circles, plunges into the wreckage of her home. In bringing the child back to normalcy, the woman regains her control and her will to live and fight for her people.

In the picture at right: the Woman fights in despair, hammering on the bars of the ghetto, all that remains of it.
In the picture above: The child arrests the Woman's suicide.

Dance Theatre

Recent productions by Lester Horton for Hollywood's DANCE THEATER have been reviewed by Dorathi Bock Pierre in the MAY 1949 DANCE MAGAZINE.



William Rader

Study in antagonism, worked out in dance movement by pupils Belinda Wynsetts and Bonnie Schoop. TRUDI SCHOOP on the left.

TRUDI SCHOOP Teaches

the methods and personality of the famous European mime and dancer examined

by ***PAUL V. FRANCIS***

WHEN Eugene Loring, head of the American School of Dance, heard that Trudi Schoop was visiting in Southern California he got the brilliant idea that if he could arrange a class at his school, many dancers would be grateful for the chance of studying with her.

There was a great deal of interest. I found that many local dancers were quite excited with the idea. That is not at all surprising as dancers often get very excited about personalities in the dance, enthusiasms which have a way of suddenly evaporating in our California sunlight. Consequently I was most curious to see a Trudi Schoop class.

You can imagine my surprise when I saw modern dancers of clearly defined schools, ballet people, spanish dancers, tap and movie dancers all working together. It was an amazing, awe inspiring sight. Even though Trudi Schoop's classes started during Brotherhood Week, I am quite sure that did not have anything to do with it.

It is a joy to watch this neat, compact woman as she moves with authority before the class. Her face, plain in repose, becomes excitingly mobile as she explains a point. At times it seems as if by sheer force she pulls the requisite emotional response out of the members of the class. Her hands are expressive and often times even more dramatic than any words, while her body is an instrument she has completely mastered.

In this series Trudi Schoop is teaching the dancers to create; to build up an emotional-acting background in relation to movement. Persuasively she

helps the dancers project moods, emotions and thoughts. Some of the dancers seem almost surprised at the potentialities they uncover under the impetus of this dynamic teacher. Constantly spurring each dancer on, allowing no time for reflection which too often leads to confusion, she preaches that inner compulsion helps create the right movements. She believes, and teaches that each and every gesture, every movement, every facial expression must receive its compulsion, its reason for being, from an inner impetus. The results achieved by the class make you realize the verity of her teaching.

Walking rapidly up and down, her keen eyes quickly appraise each dancer as he moves diagonally across the room as he attempts to create — sometimes it is a spendthrift, a frustrated man, an uncertain woman, a bully or a pompous windbag, in a variety of situations. She tries to inspire each dancer to develop his own conception, logically and simply. Her keen eyes seem to perceive unerringly the 'fake'. Gestures, slick and easily assumed but which look good, come in for quick and pungent analysis. "Why do you do it like that?" she will ask. "Your arms say you are brave, but your eyes, your chin, your legs show fear." As you listen and watch, you are impressed with her quick and deep perception and her constantly reiterated injunction to the class that compulsion must come from within and in that way, and in that way only, the gestures and movements will have authority and honesty.

While explaining to the class you often get an insight into Trudi Schoop's own working methods. "When I decided to put my work on the stage" she told a class recently "most people told me it would never be popular. This did not stop me for I had faith in what I wanted to do. Not that what I did was perfect. Oh no, some of those things were not good. But I learned, every day I learned new things from working with other people, and it was wonderful how people helped me. We created together. It is the same here. Each one of you have many ideas. You move a certain way, you see another person here trying to express the same thing move in a different manner. Maybe the way he moves looks better to you. But you must not copy that person. But from watching his movements maybe you get an inspiration and in that way you are able to make your own conception more dramatic, more exciting. For these things, I think these classes will help each one of us."

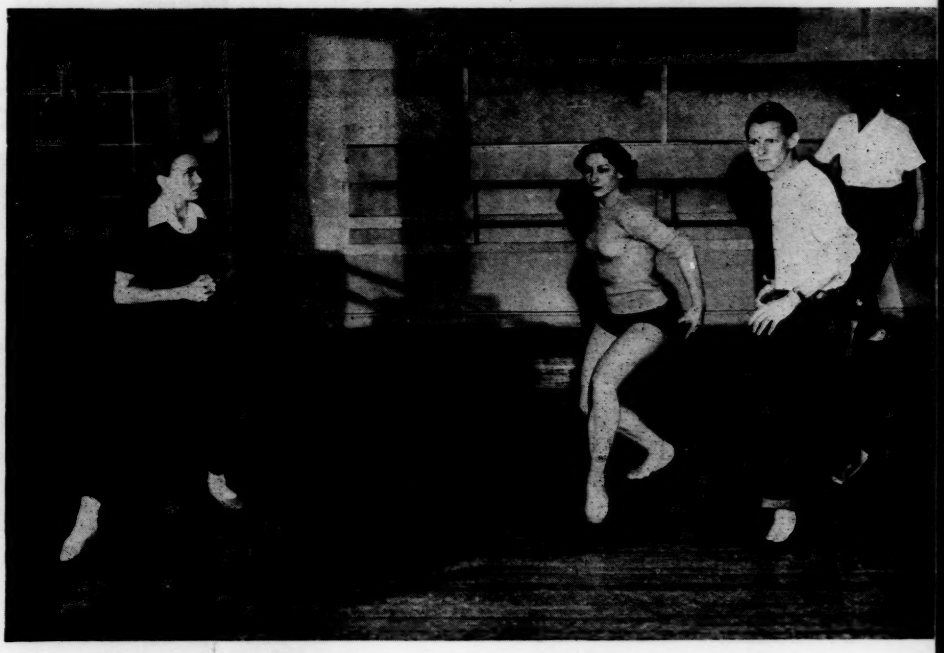
Here is a teacher who does not say "You must show fear like this" or "This is the right way to do it". There is no compulsion of the dancer-student to what Trudi Schoop feels or thinks. No egocentric pose as to the perfectability of her own theories. Everything she does, and she works very hard in class, is to help and encourage the dancer to develop his personality and individuality. Over and over again she brings up this point and does not allow the dancers to forget it.

I have discussed Schoop's methods with several dancers who study with her. They all say, first of all, that they find working with Trudi Schoop a challenge. She demands individual creation and most of the dancers have never seriously done any creative work themselves. They have always been told what to do and it is a strange and almost terrifying thing to suddenly be on your own. You would not think this would apply to modern dancers. However, they too, usually creating in the confines of a definite technique, suddenly find themselves almost at a loss as dancers who work in ballet or any other technique. The modern dancers, generally, however are more quickly able to approximate the necessary mood or emotion. After the initial shock is over and the dancers become less self-conscious it is a revelation to see the creative forces released by each and the different ways it evolves.

Many of the gestures you fondly remember from "Fridolin" and other Trudi Schoop ballets are definitely a part of this intense, serious woman. As she moves quickly among the dancers, correcting an arm here, a shoulder there, for a moment again in the turn of the body, the youthful sly grin on her face, or one foot twined about her supporting leg, her memorable characters again fleetingly come to life.

Trudi Schoop loves America and things American. However, she could not help pointing out that Americans too often worship too highly a dazzling technique for technique's sake. "Never have I seen such wonderful dancers, so perfect, but when technique becomes so important that it takes precedence over heart, mind, inspiration, then it has nothing to do any more with art. In dancers there must be intelligence, inspiration, creative ability and most important of all, individuality."

TRUDI SCHOOP in class with students Barbara Bailey, Paul Curtis and Rudy Silva. The lesson concerns movement arising out of attack and defense. *William Rader*



IGOR SCHWEZOFF has a birthday! A goodly number of guests, some with famous names, brave the deadly heat to appear and celebrate at his mid-Manhattan studio. The two borzois are Peter (the larger one) and Kyril (in the clutch o: Wilson Morelli). Here is the roster, from left to right: (1st Row) Nancy Sands, Margarite Pinero, Evelyn Aaronson, Dorothy Scott, Doreen Gilday, Wilson Morelli, Virginia Barnes, George Tomal, Delia Klinger and Nikk Willis . . . (2nd Row) Lilian Grenier, Maria Izabo, M. Grenier, Katherine Schwezoff, Harry, Penny Manners, Bobby Bakanic, Velizar Godjevatz, Michael Schwezoff, Jane Kiser, Patricia Leith, Harvey Krafetz, Karl Simonson, Marilyn Epstein, Irina Zarova. On the right wall, in single file: Tatiana Chamie, Mrs. Scott, Michel Katcharoff and peering over other shoulder in the right background is Igor Schwezoff himself.

ALEXANDRA DANILOVA (center) c
Lockhart of Vancouver, B. C. in pr
Singer, conductor of the Vancouver
some pointers from the two Ballet R
attractions always bring out the S.R
LET Company, which appeared ear
formed last year by Gordon Hilker in
This is Vancouver's first ballet comp

Artray. Ltd.

JUST PI

MARINA SVETLOVA, prima ballerina of the Metropolitan Opera ballet, poses in doorway of Pan American Clipper Ship with husband Henry McIlvaine Parsons en route to European honeymoon.

MATA and HARI, dance satirists, plainly astonish concert pianists Vera Appleton and Michael Field with their satire entitled "Carnegie Hall". Art holds the mirror up to Art.

ic Franklin assist Mara McBirney and Beth of their ballet "Degas Rehearsal". Jacques y, looks on while Esther Stromnes receives . . . Vancouver, a town where touring dance ow has its own, the PANTO PACIFIC BAL- ar at the ballet festival in Toronto. It was tion with Miss McBirney and Miss Lockhart.

PLE and PLACES

Max Erlanger de Rosen, Paris

At a party given in Paris by Baron and Baroness d'Erlanger on the occasion of the premiere of Alexandre Volinine's pas de deux for Janine Charrat and Youly Algaroff entitled "Flacons de Neige" created for Ballet des Champs Elysees, these notables were present: (seated, l. to r.) Mme. Leonidoff, Baroness d'Erlanger, Victor Gsovsky, Alexandra Danilova, Boris Kochno, M. Leonidoff, Clayton Cole and Mrs. Frank Cole . . . (standing, l. to r.) Baron d'Erlanger, Mme. Algaroff, Y. Algaroff, Margarite deBarre, Alexandre Volinine, Nicolai Polajenko, Mme. Nora and husband. The late Christian Berard's famous white poodle also attended this party, partly visible in M. Kochno's arms.

Irwin Weill

Still picture from the film "Elementary Classic Ballet Technic" filmed by Irwin Weill of the Ballet Academy with pupils of the school and Alexandra Warenik, teacher, shown here conducting exercises at barre.

Constantine, DANCE Magazine's California photographer (in foreground, wearing RIPE shirt) watches a happy Hedda Hopper survey the bonnet he won for her collection of hats. This would never have happened had not the Henry Wilcoxons staged a square dance party at their house and awarded prizes to the men for Nastiest Shirt. Constantine won for his gal for the party, Hedda. Second prize winners, the Jesse Lasky, Jr.s, look on, not too sadly.

EXERCISE 29

FLEXING for Ballet

a series of articles by EILEEN O'CONNOR

PART VI

Exercises to STRETCH THE WAIST

ABSOLUTELY essential to the beauty of the ballet dancer is a supple waist.

Some people are apt to confuse this with the ability to do a backbend. Backbends in themselves are an aid to limbering the waist in ONE DIRECTION ONLY. But to completely stretch the waist, one must exercise not only by doing backbends, but one must include sidebends, forward bends, circular bends, horizontal bends, and diagonal bends. And, most important of all, the dancer must learn to USE the suppleness she achieves in every movement in dance.

Very often we see a dancer who looks as stiff as a ramrod, as unyielding as a stick. Yet she may be quite capable of doing a backbend, or a split, or a headkick. But she has not learned to apply that ability to ballet. The beautiful American ballerina of Ziegfeld fame, Harriet Hoctor, made a reputation for herself on the "bourree", done in a deep backbend sur la pointe. Other dancers have done this many times since, but Harriet Hoctor was the first dancer to impress audiences in America with the graceful application of limber quality to ballet.

There is NO LIMIT to the beautiful attitudes one can develop with real limber quality.

Here is a group of exercises that will surely limber your waist for all movement. FOLLOW DIRECTIONS and illustrations ACCURATELY. Practice them faithfully DAILY. Remember your newly-developed ability EVERY time you dance. USE your limberness whenever possible.

★

EXERCISE 30

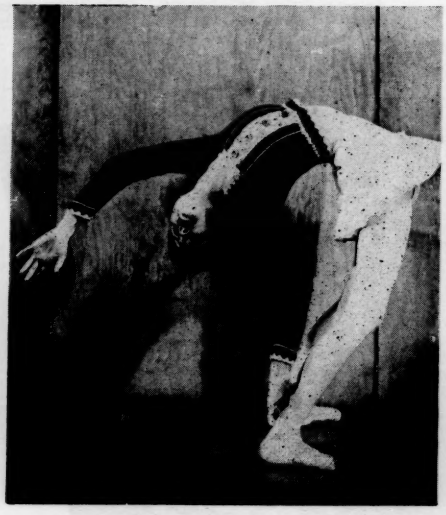
EXERCISE 31

EXERCISE 29

SWINGS — Front and Back

Stand in center of floor, feet 18 or 20 inches apart; do not turn feet out.

EXERCISE 32



EXERCISE 34

EXERCISE 36A

EXERCISE 36B

EXERCISE 37A

Grip floor well with toes, keep knees straight. Clasp your hands high over your head, keep elbows almost straight and shoulders down. Now, swing forward until hands reach the floor between your feet (as you do this, your hips should move back to counter-balance your forward-weight). Next, swing up and back, keeping arms well over your head (as you do this, your hips should move forward, again as a counter-balance). Be sure you relax on all these swings.

REPEAT ABOVE 8 TIMES IN SUCCESSION.

★

EXERCISE 30

SWINGS — Side to Side

Stand with feet and arms as in #29. Swing to right side, keeping head straight front (do not lean forward) as you should feel the pull along your left ribs. Now, swing up and immediately to the left side. Keep arms high and straight, and hands clasped, while doing these swings.

REPEAT ABOVE 8 TIMES IN SUCCESSION.

★

EXERCISE 31

SWINGS — Side-to-Side with Twist

Stand as in #30, but with hands not clasped. Bend to right side; now, with an extra swing, turn your chest up to the ceiling, swing the left arm back over your head, and the right arm forward from the shoulder, and the head back as in a backbend. (SEE ILLUSTRATIONS). From this position, swing up straight and over to the left side-bend; repeat: swing to Twist position, head back, right arm over head, left arm forward, etc.

REPEAT ABOVE 4 TIMES COMPLETELY.

★

EXERCISE 32

SWINGS — Circular

Stand as in #31, bend completely forward, head and arms relaxed. Now, swing the body to the right side, maintaining the lowest bend possible; let the body bend all the way to the back, then to the left side, and return to the forward-bend position. During entire circle, relax completely; do not force the swing, do not cramp the arms or the neck.

REPEAT TO SAME SIDE 4 TIMES IN SUCCESSION SLOWLY.

REPEAT ENTIRE EXERCISE TO OPPOSITE SIDE.

★

EXERCISE 33

SWINGS — Horizontal

Stand with feet as in #32, arms stretched out to each side at shoulder level, back erect. Swing body from waist completely to right side, letting arms and head face the back wall; swing immediately to left side, making a full turn of the torso; do not move the feet. NOW, immediately, swing the body front, crossing the left arm over head and bend forward to touch the right foot with the left hand; straighten to original position. Start the next swing to the left side, then swing right, and swing forward bend so that right hand meets left foot. This means that the exercise alternates each time.

REPEAT 8 TIMES.

EXERCISE 37B

(continued on page 22)

all photographs by **WALTER E. OWEN**

Chicago National Association Of Dancing Masters

FIRST ALL DAY MEETING
Sunday, November 6th, 1949

Non-Members Cordially Invited
To Be With Us

Single Sheet Routines and Dance Books on Sale
Catalogue Sent on Request

Executive Office: WILLIAM J. ASHTON, Secretary
20 East Jackson Blvd. Chicago 4, Ill.

DANCE FILMS

"Elementary Classic Ballet Technique: Parts I & II" 16 mm silent, 2 reels. Produced by Ballet Academy of New York. Rent, $2.50 per reel; sale, $28 per reel. Write for free catalog of other ballet, ethnic, modern & ballroom dance films.

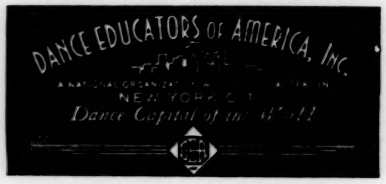
D. D. LIVINGSTON *dance film headquarters*
220 Clinton St., New York 2, N. Y. GR 3-7630

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
ALEXANDER GAVRILOV, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

SWOBODA SCHOOL OF BALLET
Summer School thru Aug. 31
Faculty: Maria Yurieva Swoboda
Anatole Vilzak Marthe Krueger
50 W. 57th STREET, N. Y. CI 5-8198

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
108 East 38th Street N. Y. C. LE 2-6044

GEORGE CHAFFEE
-Ballet-
Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. CO 5-9379



flexing for ballet

(continued from page 21)

*

EXERCISE 34
BACKWARD PUSHES

Stand facing the bar, feet in 1st position, both hands holding bar. Bend back sharply as far as you can, then in 3 little swings push down as far as possible. Return to straight position. Be sure your hips move forward as you bend back; do not overbalance.

REPEAT 4 TIMES

*

EXERCISE 35
BACCHANALE BENDS

Stand sidewise to the bar, holding with left hand; feet in 4th position, releve; right arm over head, bend forward, letting the right arm lead as you bend, until head touches knee and right hand touches floor. Rise and bend back, keeping right arm over head in line with the movement. Rise and REPEAT COMBINATION 4 TIMES SLOWLY in succession. REPEAT TO OPPOSITE SIDE. In these bends, the knees are kept rigidly straight, in contrast to the following exercise:

*

EXERCISE 36
BACCHANALE BENDS PLIE

Repeat above movement exactly, adding the following: As you bend forward, bend the knees as deeply as possible (with the feet turned straight forward, NOT out). When you rise, straighten the knees. As you bend back, bend the knees again, so that they bend parallel with a forward angle, as you reach back with the right arm toward the floor. Straighten knees as you rise each time.

REPEAT COMBINATION 4 TIMES in succession, at a SLOW TEMPO while learning. Accelerate GRADUALLY.

*

EXERCISE 37
SIDEBEND BATTEMENTS

Face the bar, holding with left hand; feet in 5th position, right arm over head. Point right foot to side, petit battement; bend body to left side, pulling right arm as low over head as possible; keeping this sidebend, do 8 petit battements in succession, closing to a firm 5th position each time. This exercise, when forcefully done, pulls the whole side with each battement.

REPEAT TO EACH SIDE AT LEAST 8 BATTEMENTS — increase to 16.

There are high kicks and backbends YET to accomplish for limbering the waist, so I have decided to continue these exercises NEXT MONTH. Space would not permit the entire series this issue.

See the SEPTEMBER issue for the easy lesson in backbends, and learn how to kick your head.

The illustrations accompanying this series have been made by the outstanding dance photographer WALTER E. OWEN and I feel that he has done a magnificent job on simple and direct focus for student-purposes.

E. O'C.

MARTHA GRAHAM SCHOOL
of Contemporary Dance
Fall Term
Dance Techniques — Elementary, Intermediate & Advanced Divisions
Stage Movement for Actors & Singers
Dance Notation
Write or phone K. M. Edwards
66 Fifth Ave., N. Y. 11 Or 5-3965

TATIANA CHAMIE
From Ballet Russe de Monte Carlo, formerly Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G.I. Bill of Rights (Male and Female)

WALTER NOWICKI
European Ballet Master former CECCHETTI pupil
BALLET — CHARACTER — ADAGIO
Classes for Beginners and Professionals
Private Lessons by Appointment
145 W. 45 St., N. Y. 3rd fl. JU 6-9406

School of Russian Ballet

Faculty:
EUGENIE EDWARDOVA
OLGA TARASSOVA
ALFREDO CORVINO
YUREK LAZOWSKI

•

Professional, Advanced
Children, Adult Beginners

•

Ballet, Toe, Character,
Variations and Adagio

•

Special Summer Course thru September 2
Register Now

•

OLGA TARASSOVA
School of Russian Ballet
141 W. 54th St., New York 19
Tel. CI 5-7672

Circus dancers, strong men and clowns gambol in this Parisian street scene of the Robbins ballet for "Miss Liberty".

'MISS LIBERTY'

MISS LIBERTY,
a musical comedy,
with lyrics and music by Irving Berlin
book by Robert E. Sherwood,
directed by Moss Hart,
settings by Oliver Smith,
costumes by Motley, and
choreography by **JEROME ROBBINS.**

★

The Berlin-Sherwood-Hart musical comedy "MISS LIBERTY", which had its New York premiere on July 15, serves little theatrical purpose other than to afford employment to a lot of talented dancers and actors and to re-emphasize choreographer JEROME ROBBINS' special gift for the utilization of the rowdy and human in human activity translated into the dances for which he has become justly famous. In "Miss Liberty" this gift displays

(turn to next page, please)

Principal dancers Maria Karnilova and Tommy Rall enact a youthful and touching pas de deux in "Miss Liberty". In the background Alyn McLerie (the Miss Liberty) and Eddie Albert, look on wistfully.

Rousing and rowdy is this ballet scene in the shadow of the Brooklyn Bridge. The occasion is the arrival in America of the French girl supposed to have been the model for the Statue of Liberty.

All photographs exclusives by
FRED FEHL

RUTH WALTON
MODERN TAP
Summer Courses
Student - Professional - Teacher
A psychological analysis of tap and its importance in the future of DANCE EDUCATION and ENTERTAINMENT
Classes Limited
Lecture Notes — Body Technique
Routines — Workshop
Ruth Walton, c/o Hinni Studio
96 Fifth Ave., N. Y. C. CH 2-6682

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

Ballroom Dance Instruction
Albert and Josephine **BUTLER**
36 Central Park So., N.Y. 19, N.Y., PL 3-6180

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—G.I. Approved
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2323

Mme Kathryn ETIENNE (A.T.N.)
(formerly Ketty Charisse)
SCHOOL OF BALLET
endorsed by professional Ballet Stars
— WRITE FOR LITERATURE —
7078 Hollywood Blvd
HI-1794 Hollywood, Calif. GL-0918

TAP DANCING
IN THE MODERN STYLE
Beginning and Advanced Classes for Children and Adults, Routines for Professionals.
Evening classes for Business People.
Approved for veterans.
ARTHUR PRINCE STUDIO
855 SOUTH LA BREA LOS ANGELES

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Registration for Fall term starts Aug. 22
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 3772

itself again in the Policemen's Ball ballet and to a lesser degree in two other group dances.

Alyn McLerie as Miss Liberty is one of the most hopelessly miscast heroines it has been this reviewer's luck to view in a theatre. Her voice, personality and general deportment as a Parisienne (sic) are far from equal to this far from taxing role and only when she dances does she in any way justify her presence on the stage. Even in this she is far out-matched and out-danced by **Maria Karnilova,** who is a delight to see.

The Berlin tunes are agreeable and the decors by **Oliver Smith** and the costumes by **Motley** even more so, especially the divine suggestion of Toulouse-Lautrec in the ensemble costumes in the first act finale. But the Sherwood book is colossally dull and some of the lines are so corny as to seriously damage the nervous teeth-gritter.

However, the dances and dancers do much to alkalize the book. **Tommy Rall** as the leading male dancer performs with the speed and acrobatic spring which he formerly displayed in Ballet Theater, but somehow does not register as a personality. For no apparent reason other than a God-given face and violent red hair, a lad in the ensemble named **Eddie Phillips** registers the impudence and hilarious atmosphere, the vitality that the leads themselves fail to project. **Kazimir Kokic,** late of Ballet Russe, shows to advantage in the little given him to do as a 19th century Parisian circus strong man.

Robbins' invention for a male quartette called "The Sharks" composed of **Bill Bradley, Allen Knowles, Kazimir Kokic** and **Robert Pagent,** is in its way the most inventive piece of choreography produced here, its composition in counterpoint fragments of tap and modern dance suggesting successfully an atmosphere of violence and menace. The four "sharks" in action are somehow a lot more menacing than a barrelful of Swan Lake wizards, tottering up and down a noisy ramp into the wings, could ever hope to be. ★

THEATRE DANCE

on the East Coast

continued from page 13

stimulus the choreography placed upon her and even managed at times to hold the dance together when a break in continuity seemed imminent.

Nelle Fisher's FOUR COMMENTS (Scarlatti) has been highlighted and sharpened since its first showing. But it still remains merely an adept little DeMille offspring in its combination of social humor and pre-classic style, with flirtation as the ligature. Glen Tetley as the sought-after male, seemed a bit warmer this time — which is hopeful. For he tends to be quite bloodless despite his growing technical assurance.

Hooray for Frank Westbrook! He has succeeded where most choreographers fail. He has made a funny dance. Called THEATRE PIECE — VERTIGO 1949, it is a trio of totally unrelated characters — a secretary (Virginia Conwell), a playboy (Bill Bradley), and a jazz expert (Arthur Partington). Like most big city people, they are very much preoccupied with their own hectic little worlds, and they act as though something were pursuing them. Then, for a single evening, they are brought briefly into relationship because the secretary saw her analyst that day. But the following morning each is in his own groove, gyrating madly as before.

Mr. Westbrook has found the magic source of effective satire — a fundamental love for humanity. He received imaginative cooperation from the three dancers, and Donald Pippin's score was bright, too.

Jane Binney's UNDER WIDE SKIES FOUND, with a score by Ada Reif, is what we like to call a "ladies' dance". It is a semi-abstract movement study for women (in this case, Debby Choate, Marcia Gold, Anne Feris, and Linda Margolies) that pleases while it is in progress but leaves little behind because the emphasis is on pattern offset by near-neutrality of mood.

Jean Houloose's sinister ballet, HERITAGE, is always a welcome addition to Theatre Dance programs. It is probably the most mature production this organization has sponsored and represents quite aptly the concept of "theatre dance" — the combination of words, music (sung and played), movement, pantomime, and decor. This time the soprano accompaniment was entrusted to Matilda Stazza, who brought warmth and understanding to the sweeping, voluptuous Villa-Lobos music.

There were numerous cast changes in HERITAGE, the most impressive being Carl Morris as the evil, incestuous brother. For the first time, Mr. Morris combined dramatic intent and forceful movement into a unified whole — something he has thus far been unable to do in his work, with the Weidman Company.

The group sections with their sarabande-like patterns seemed less decisive than before — as though some of the movement had been cut. Every effort should be made to keep this part as strong as the sections for the principals.

DORIS HERING

OSCAR DURYEA
TEACHES DANCES TO BIRTHDAY PARTY CROWD

As recorded here last month, the **60th anniversary party** of **OSCAR DURYEA's** career as dancing teacher was celebrated by a large audience of friends and well-wishers who crowded the Waldorf-Astoria Hotel in New York City on June 24th to wish Oscar many happy returns.

We want to make it clear that this is NOT Oscar's 60th birthday, but his 60th year as a dancing teacher! To make the affair a real gala, Oscar taught four of the dances for which he has won some deserved fame among teachers and among the larger dancing public.

These dances have had such popularity that we record two of them here for those teachers who wish to get acquainted.

The **PICKFORD POLKA** was created by Oscar for **Mary Pickford** in the dear long ago when she was making "The Poor Little Rich Girl" for Griffith at Fort Lee, N. J. It is still a grand old dance and hugely enjoyed by crowds of any age.

The **PRISCILLA** or **Six-Step Waltz** was created by Oscar some years ago especially for National Biscuit Company's coast-to-coast radio promotions and is still enjoyed by all its practitioners.

The PICKFORD POLKA

BOTH FACE FORWARD, semi-open position. 2/4 moderately fast tempo. The lead described, partner dance counterpart unless otherwise stated.

RHYTHM—All Q (quick) steps.

	MUSIC COUNTS
Man raise on toe of R. ft. or hop,	Count and
Point L. heel in front (no weight)	Ct. 1.
(Partner raise on toe of L.ft. and point R. heel in front)	(Ct. and 1)
Man raise on toe of R.ft. or hop	Ct. and
Point L. toe behind (no weight)	Ct. 2
Man raise on toe of R. ft.	Ct. and
L.ft. step fwd.	Ct. 1.
R.ft. close to L.ft. change weight	Ct. and
L.ft. step fwd.	Ct. 2
	2 measures

REPEAT, BOTH MOVING FORWARD in **semi-open** dance position, BUT BEGIN with the HOP or RAISE on the MAN'S L.ft. and the point of the heel with his **RIGHT.** PARTNER, BEGIN with the hop or raise on her R. toe and the point with **her L. heel.**

Ct. and 1 and 2, and 1 and 2.	**2 Measures** 4 Measures

IN CLOSED DANCE POSITION

Man's part described, partner dance the counterpart.		
Raise or hop on R.ft.	Ct.	and
L.ft. short step to L.side	Ct.	1,
R.ft. close to L.ft., change weight	Ct.	and
LEAP to L.ft., RAISE R.ft. behind	Ct.	2.
Raise or hop on L.ft.	Ct.	and
R.ft. short step to R. side,	Ct.	1,
L.ft. close to R.ft. change weight	Ct.	and
LEAP to R.ft., RAISE L.ft. behind	Ct.	2
		2 Measures

REPEAT the preceding 2 measures begin as before, Count and 1, and 2, and 1, and 2. ..... **2 measures** 4 measures

On the last 4 measures a right turn or 2 complete progressive right turns can be taken.

Although it loses much of its Polka savor, the hop and the leap is today often omitted. For exhibition or stage dancing the hops and the leaps greatly enhance it. The Pickford Polka ..... 8 measures in all.

★

The PRISCILLA WALTZ

The "PRISCILLA" or Six Step Waltz is arranged as a two measure strain ballroom dance to ¾ Waltz music. The count used is 6 instead of 1,2,3, 1,2,3, Accent the 1 and 4 of the 1,2,3, 4,5,6, count. Slow or medium tempo.

Suggested record, Columbia 35617, Missouri Waltz. Description for the man partner dance the counterpart unless otherwise stated.

Both face forward, semi-open position. Start with man's left foot (L.ft.) and partners right foot (R.ft.)

Man's part, partner counterpart.

RHYTHM—all even steps MUSIC COUNTS

EDNA LUCILE BAUM
BALLET BOOK SHOP
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

DANCE DESCRIPTIONS by
EDNA LUCILE BAUM
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

GIFTS FOR BALLERINAS
degas scarves — kerchiefs — stationery
book ends — toe shoe flower vases — pins
ballet textbook by lola menzeli
authentic classic variations by ann barzel
many other items—send for illustrated catalog
SENIA SOLOMONOFF
54 W. Randolph St. Chicago 1, Ill.

DANCING SLIPPERS and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

COSTUMES
Made to order for DANCE & All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

A. CHATILA & CO. (Mfg.)
Ballet Tutus — Leotards
Practice Togs — Tights
Dance Belts — Tunics
Garter Belts — Midriff Sets
1776—59th Street Brooklyn 4, N. Y.

Everything for dancing feet!
Featuring the only
NOI-Z-LESS TOE SHOE
Write for Free Catalogue
BEN & SALLY
DANCE FOOTWEAR ★ ACCESSORIES
New York 19, N. Y.

L.ft., R.ft., L.ft. forward (fwd) Count 1,2,3.
R.ft. fwd, on L. toe fwd, Drop **back** on R.ft., heel down with slight accent Count 4,5,6.
Repeat, Ct. 1,2,3,4,5,6. 4 measures
NOTE, **on counts** 4,5,6, take CLOSED POSITION.

L.ft., R.ft., L.ft. fwd	Ct. 1,2,3.
R.ft. fwd. turn ¼ R.	Ct. 4,
L.ft. to L. side on toe	Ct. 5,
R.ft. draw to L.ft. **change weight**	Ct. 6.
L.ft. **short** step to L. side	Ct. 1,
R.ft. **cross** behind L.ft. on **toe**	Ct. 2,
L.ft. step **in place**	Ct. 3,
R.ft. **SHORT** step to R. side	Ct. 4,
L.ft. **CROSS** behind R.ft. on toe	Ct. 5,
R.ft. step **IN PLACE**	Ct. 6,

BOTH walk forward with man on the **RIGHT** Side of his partner.
BOTH take 6 steps fwd., man on R. of partner, and **CIRCLE** to right, Ct. 1,2,3,4,5,6. 4 measures

L.ft. **SHORT** step of L. side	Ct. 1,
R.ft. **CROSS** behind L.ft. on toe	Ct. 2,
L.ft. step **IN PLACE**	Ct. 3,
R.ft. **SHORT** step to R. side	Ct. 4,
L.ft. **CROSS** behind R.ft., on toe	Ct. 5,
R.ft. step **IN PLACE**	Ct. 6.

Waltz L. ft. fwd. i.e.

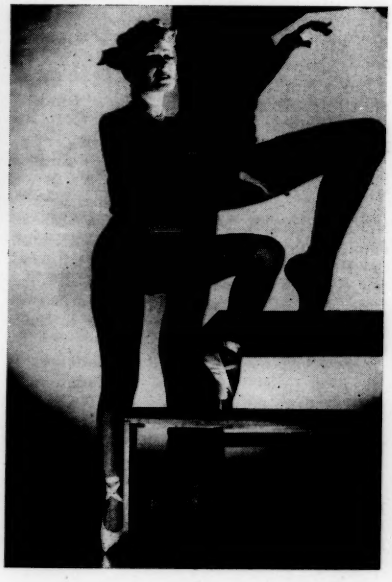
L.ft. fwd.	Ct. 1,
R.ft. to R. side, on toe.	Ct. 2,
L.ft. draw to R.ft. chg. weight	Ct. 3,

Waltz R.ft. fwd., i.e.

R.ft. fwd.	Ct. 4,
L.ft. to L. side. on toe	Ct. 5,
R.ft. draw to L.ft. chg. weight	Ct. 6.

4 measures.
Waltz ad lib. 4 measures
Ct. 1,2,3,4,5,6. 1,2,3,4,5,6, 4 measures.

Katharine Sergava will appear in her original role in "Look Ma, I'm Dancing" at the Starlight Operetta summer performances in Dallas, Texas.



As a Gift to Yourself or a Friend, Fill this in and Send At Once.
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.
☐ 1 Year $3.75 ☐ 2 Years $6.50 ☐ 3 Years $9.25
Enclosed payment $_____ (EXTRA MONTH ADDED, IF PAYMENT IS ENCLOSED.)
☐ Bill me later
NAME_____
ADDRESS_____
CITY_____ZONE_____STATE_____
(Add 50c a year for Canada, and Latin America, $1.00 a year for Foreign)

via the grapevine

continued from page 7

LOS ANGELES

The San Francisco Ballet Company, under the artistic direction of **Willam Christensen,** gave one performance at the Hollywood Bowl this month. The program consisted of LES SYLPHIDES, DANZA BRILLIANTE, and a new work, PARRANDA, a Latin-American 'diversion' with sets and costumes by Antonio Sotomayor, danced to Morton Gould's Latin-American Symphonette. The company includes **Jane Bowen, Jean Vickers, Selina Cummings, Roland Vasquez, Rosalie Proch** and **Janet Sassoon.**

Only comment on this affair: WHY did it have to happen in a football stadium? For five years the immensity of the Bowl has nearly ruined the reputation of Ballet Russe de Monte Carlo with critical L. A. audiences, and it has played havoc with the fall season of the Philharmonic, Nevertheless, a fall season is being planned by the San Francisco ballet in the same place.

Nice breaks headed **Mitzi Gerber's** way. As a result of her performance in "Great Waltz" producers are going to do something about her — and for her. Helena Sorrell, a 20th Century-Fox talent coach, is grooming Gerber and **George Zoritch** for testing at that studio.

Eugene Loring is putting in a full 168 hour week these days as choreographer for the Greek Theater's season. Praise the Lord. This means L. A. will not have to yawn through kicking routines by cuties all-teeth-and-eyes. Loring is doing "Show Boat", "Annie Get Your Gun", "Girl Crazy", "New Moon" and "Carmen Jones". Between these little junketings, Loring heads the ballet department of the Hollywood dance congress. Other notables in the congress jamboree are **Carmelita Maracci, Bert Prival, Trudi Schoop, Theresa Thames** and the **Ebsens.** Couldn't help choking over the D.C. rah-rah slogan "Get America on its FEET!" If they can get sleepy L. A. off its sandy back with a minimum low of 85 fahrenheit, they'll be performing a miracle. What do you bet they make a liar out of me and jam the place?

Constantine, ace dance photographer, was called upon to shoot the routines from "Cabalgata" during its San Francisco run. Let's hope they use his stuff in their illustrated program. What they've got now looks like a 1900 Junior High School recital.

STUDIO BITS AND PIECES: Vera Zorina will repeat her touching and exquisite performance of Joan of Arc in the oratorio "Joan of Arc at the Stake" at Hollywood Bowl. She carries the only speaking part with John Lund . . . **Billy Daniels** reports working on "Wabash Avenue" a pleasure.

When in New York you are cordially invited to visit us at our new headquarters.

We will be pleased to have you tour our workrooms and see how toe shoes and dance footwear are made.

La Mendola
126 West 46th Street, N.Y.C.

"Specialists in Theatrical Accessories"

DANCE TEACHERS

from far and near are singing the praises of our quality THEATRICAL FOOTWEAR* TAPS* BARRES* MATS* TAMBOURINES* CASTANETS, FINGER CYMBALS, REHEARSAL TOGS, CELLOPHANE SKIRTS, LEI SETS and the 100 and one other items the dancer must have — and they simply rave about our savings and quick mail order service.

• WRITE TO-DAY FOR OUR SPECIAL TEACHERS PRICES

FIRESTONE DANCE SUPPLIES
C. Y. O. Building 107 South Broadway Yonkers 2, N. Y.

A SCHOOL DIRECTORY listing is $30.00 a year. Put your three-line calling card to the dance profession in the mail today.

RUMBA • TANGO • SAMBA
CONGA • FOXTROT • WALTZ

Over 100 Diagrams and Illustrations

$1.00 DANCE and grow slender
THE SOUTH AMERICAN WAY
by PAUL SHAHIN

A book that will help you learn and teach. Includes exercises, music and careful analyses of the dances.

Box 808 • DANCE Magazine, 503 West 33 Street • New York 1, N. Y.

SCHOOL OF AMERICAN BALLET

1949 - 50 School Year
from September 6, 1949 to July 1, 1950

Faculty: George Balanchine, Felia Doubrovska, Anatole Oboukhoff, Elise Reiman, Muriel Stuart, Beatrice Tompkins, Pierre Vladimiroff.
Guest Teachers: Janet Collins, Yurek Lazovsky.

637 Madison Avenue New York 22, N. Y. PLaza 5-1422

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET

159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 9-7253

Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.
Write or telephone for appointment

BALLET STUDIO
Igor Schwezoff

CLASSES DAILY
PROFESSIONAL, ADVANCED, INTERMEDIATE, BEGINNERS
SPECIAL CLASSES: CHILDREN, CHARACTER, ADAGIO
232 West 58th St., N. Y. C. CI 6-5641, RE 7-7347

FOKINE SCHOOL OF BALLET
• TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE
Special Classes in Ballet, Toe, Variations and Character
CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

AUBREY HITCHINS
BALLET ONLY **BALLET**

DAILY CLASSES THRUOUT THE YEAR — GRADED
SEPARATE CHILDREN'S DIVISION

AUBREY HITCHINS, DIRECTOR
112 - 116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

Dancers George Zoritch and Oleg Tupine assist actress June Haver in ballet sequence from the film "Look for the Silver Lining" in which she portrays the late Marilyn Miller, a dancer.

But of course! His pupil is Betty Grable . . . The **George Balanchines** (Maria Tallchief) and **Nicolas Magallanes** are vacationing here this summer . . . **LeRoy Prinz**, having just finished "Silver Lining", in which **Zoritch** and **Oleg Tupine** danced with June Haver, is readying two more musicals (with dancing) for films . . . **Val Raset** is directing a regular weekly T.V. show for Mutual in Hollywood. **John Stanley** is a member of the company, also **Bill Burke**. . . . Following "As the Girls Go" at Paramount, **Hermes Pan** will do a road show, and dance-direct the new Mike Todd musical.

J. W.

★

SAN FRANCISCO

Devi Dja is back from Hollywood after having finished her work in the film "Three Came Home" with Claudette Colbert. Miss Dja played Ah Yin.

July 9th marked the first performance of the **PACIFIC DANCE THEATRE**, an impressive premiere. This company's projected repertory and its personnel were articlized in this column of the May, 1949 issue of DANCE Magazine (page 45). Pacific Dance Theatre, since July 9th, is justifiably the pride of the Bay area.

Two first rate ballets were unveiled. A comic ballet, dissecting a ballerina's dual personality, called TWO SIDES OF A COIN, with choreography by **Serge Temoff**, costumes by Vera Temoff and score by Leo Delibes, led off. Temoff has wit and the ability to express it in dance.

IMAGES OF DEBUSSY, with choreography by **Walton Biggerstaff**, costumes by Ingeborg Varin, music by Debussy, is a mood study of the vagaries of memory. The action is flowing, the choreography shows a sensitivity to line, and the climax great and beautiful theatre. Biggerstaff, of

course, is an old hand at the Theatrical, having for so many years practiced his hand in supper clubs, but his best is really here, in his ballet.

THE LONELY ONES was choreographed and also danced by **Ann Halprin.** This artist is really a female Kreutzberg, a past mistress of satire and mime.

Another modern work called JACOB was choreographed by **Welland Lathrop,** with costumes by Henning Watterson and music by Leonard Ratner. It is an allegory and in it Jacob is symbolic of man in his tedious progress toward wisdom. Rachel here is symbolic of human love, companionship, procreation and death, a lot of work for one symbol, surely. The Angel symbolizes the adversary with whom Man contends in order to fulfill his destiny. The work is good and integrated theatre. Interesting to note is the fact that the very same theme is being used contemporaneously by another dancer of note three thousand miles away in Jacobs Pillow. Next month Ted Shawn is to premier a work called "The Dreams of Jacob" on essentially the same theme.

To return to San Francisco, Ann Halprin and Welland Lathrop have an invaluable supporting member in six foot, husky, handsome **Richard Ford,** a dancer with a wonderfully controlled technic.

The Folk Dance Group represented on Pacific's July 9th appearance performed with a "technic go hang" technic which was exhilarating. However, no deficiency of technic was obvious in the performance of the Hopak by a group of six men, who danced this vigorous dance remarkably.

When the three hour concert was over, San Francisco did not show any disposition to leave the theatre. They wanted

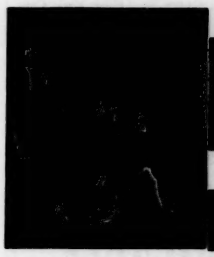
West coast hit team, Rosalie and Alva, have been making supper club jumps from San Francisco to Rio Janeiro in the last few months and are slated for appearances in the East and Europe.

Eileen O'Connor director of the
"ACADEMY OF BALLET PERFECTION"
is happy to announce features of the 1949-1950 season:
BALLET: TECHNIQUE — FLEXING — POINTES
DAILY PROFESSIONAL CLASS
CHILDREN'S CLASSES (Scholarship and Merit Awards)
ADULT BEGINNERS BALLET EVENING CLASSES
SPANISH DANCE by ANGEL CANSINO
FRENCH CONVERSATION GROUP for DANCERS

Eileen O'Connor

Register Now in the "ACADEMY OF BALLET PERFECTION"
Write for Information
134 West 58th Street • New York • COlumbus 5-9545

BALLET ARTS
FACULTY
EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE
CHRIS VOLKOFF, DOROTHY ETHERIDGE, LISAN KAY, VERA
NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF,
MIA SLAVENSKA and ANTONY TUDOR.
SPECIAL SUMMER COURSES
BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627



the **SHURMAN SCHOOL**
BALLET • TAP • MODERN
G.I. APPROVED
Staff: Maslova, Scarpova, Bird, Popova, IGOR YOUSKEVITCH.
TEACHER'S SUMMER MATERIAL COURSES
CARNEGIE HALL • STUDIO 843
WRITE FOR BOOKLET D • N Y C • CIRCLE 6-5934

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
BALLET - SPANISH - CHARACTER - TAP
Tatiana Semenova, Roland Guerard, Antonio Valero
Summer Classes Adults and Children
TEACHER'S COURSE AUG. 1-31 BY ROLAND GUERARD
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

ARTHUR MAHONEY THALIA MARA
THE SCHOOL FOR PERFECTION
DAILY CLASSES FOR:
BEGINNERS — INTERMEDIATE
ADVANCED — PROFESSIONAL
BALLET TECHNIQUE — TOE
SUPPORTED CLASSICAL ADAGIO
CHARACTER — SPANISH
SPECIAL SUMMER CLASSES
SCHOOL OF BALLET REPERTORY
117 WEST 54th ST., NEW YORK 19, N. Y.
WRITE FOR BROCHURE **CIRCLE 5-9332**

CHALIF

FRANCES L. CHALIF — AMOS L. CHALIF
DON FARNWORTH — EDWARD SINCLAIR
JAMES DONNELLY — PACO CANSINO
RUTH SPINNER — JEANNE PETERSON
TASHAMIRA

DANCERS — LOOK AHEAD

SPECIAL SUMMER COURSES THRU AUGUST 26th

WRITE FOR FREE
NEW
MAIL ORDER CATALOGUE
EXCITING NEW IDEAS!

CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street — New York 19, N. Y.

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Summer Classes for Children, Adults, Beginners and Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864

IRENE V. MAYO
School For Today's Theatre
Ballet • Modern • Dance of India
603 carnegie hall
circle 6-9699

NATHALIE BRANITZKA
CLASSES DAILY
formerly Ballet Russe de Monte Carlo
PL 3-9752 or CO 5-3472 — 116 East 59th St., New York City
SUMMER COURSES
YUREK LASOVSKY — CHARACTER CLASSES

Celli
INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS
1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

SOUVENIR PROGRAMS AVAILABLE

BALLET RUSSE de MONTE CARLO

1941-1942	$1.50
1942-1943	1.00
1943-1944	1.00
1945-1946	1.00
1946-1947	1.00
1947-1948	1.00
1948-1949	1.00
Argentinita	1.50

THE MORDKIN BALLET

1938-1939	1.50

ORIGINAL BALLET RUSSE

1940-1941	1.00
1946-1947	1.00

BALLET THEATRE

1944-1945	1.00
1945-1946	1.00
1948-1949	1.00

No C.O.D.'s . . . . Send money order or check to:
DANCE, Dept. S, 503 W. 33rd St., N. Y. 1, N. Y.

MORE! We are looking forward to their next.

★

Kurt Jons is now in New York looking for two new partners . . . **Russell Hartley** won a fifty dollar prize at the 13th annual Drawing and Print Exhibition of the San Francisco Art Association. The winning sketch was that of **Nathalie Krassovska** . . . Mr. and Mrs. **Herbert Richards,** co-owners of the local Arthur Murray studios here give once-a-week free instruction at Ocean View Center, one of the city recreation centers.

B. de B.

★

Earl Leaf, our rolling, roving dance photographer is currently in Hollywood, where he expects to stay (who knows?) maybe one month, maybe six? It all depends, says he . . . Venetian dancer **Rozzino,** who recently left for Italy, now has his own studio in a palace on the Grand Canal in Venice, the city where he once plied a gondola for a living. He is preparing for appearances in opera, concert and films, partnered by the prima ballerina of the Teatro Fenice of that city, and in August, the pair will open at the Casino del Lido . . . **Rosella Hightower** may do a ballet for the Metropolitan Ballet in England; its working title: "Pintable Saloon" (a la boogie) with a score by **John Lanchbery** and decors and costumes by **Leonard Rosoman.** If she does, this will be her second choreographic opus, her first having been "Henry VIII and His Wives", created for the **Markova-Dolin** company in 1947 . . . The next issue of **SEE** (a pictorial monthly) will carry a spread of pictures on ballet superstitions, in this case demonstrated by dancers in the Ballet Russe de Monte Carlo. It would really take a five foot shelf of volumes to do adequate justice to dancers' superstitions — and then some . . . **Yvonne Chouteau** of Ballet Russe de Monte Carlo and musician **Claude Montieux** were wed at Spring Valley, N. Y. on June 16th. They had a brief honeymoon in July, prior to their return to start rehearsing for the fall season of the Monte Carlo at the Met . . . **Iva Kitchell** appears in recital at Atlantic City, N. J. on August 10th and later in the month will make four appearances at Jacobs Pillow. She is adding three new numbers to her repertory. . . . A four-reel copy of the **RED SHOES** ballet, showing the ballet itself, and how it was made, was presented by producers **Michael Powell** and **Emeric Pressburger** to the New York Museum of Modern Art for its film archives. **Iris Barry,** curator of the film library, accepted on behalf of the museum, at the presentation which took place at the Bijou Theatre in New York. . . . The **EAST and WEST ASSOCIATION** will sponsor a school in ethnic dance technics, with a faculty of distinguished ethnic dance artists, the

Pacheto-Quito

Photo taken at the Presidential palace in QUITO, ECUADOR, during the visit the BALLET ALICIA ALONSO made there. From left to right: Aristides Rodriguez, assistant to the general director, Alberto Alonso, artistic director, Fernando Alonso, general director, Sr. Avelino Canal, Cuba's minister to Ecuador, His Excellency, Senor Galo Plaza, president of the republic of Ecuador, ALICIA ALONSO, Melissa Hayden, Barbara Fallis, Paula Lloyd, Helene Komarova and Enrique Martinez.

series to be given this Fall at the **Dance Players Studio.** The faculty will comprise such artists as: **Taik-Won Cho,** Korean dance; **Josefina Garcia,** Mexican; **Gina,** Hindu; **Lin Pei-Fan,** Chinese; **Sahomi Tachibana,** Japanese; **Taneo,** Hawaiian, **Tom Two-Arrows,** American Indian; **Devi Wani, Soekoro** and **Alex Pas,** Indonesian, **Noble Paulickpulle,** Ceylonese, **Pauline Benton,** Chinese Shadow technics, **Jean Leon Destine,** Haitian. The course will begin October 3, and run for 12 weeks.

★

BALLET ALICIA ALONSO continues on its South American tour in August and September with appearances slated for Buenos Aires, the principal cities of Argentina, Brazil, Uruguay, etc. They return to their home base in Havana in November to stage Alberto Alonso's new work, "La Rebambaramba". The company has received an offer to appear at the Hollywood Bowl this Fall and later this year may go to Europe, to appear at national theatres in Europe's capitals.

Cynthia Riseley, of the B.A.A. has returned to the company after an illness and convalescence spent in New York. **Irina Lavrova,** likewise, joins the company in Buenos Aires . . . **Laurita Alonso,** daughter of Fernando and Alicia Alonso, now a grown-up young lady of 12 years, is spending her vacation from school traveling with her parents and the company.

★

A group of 34 Maori dancers, chosen from four aboriginal tribes of New Zealand and including one tribal chieftain, will come to New York in the fall as part of a dance tour around the world, sponsored by the government of New Zealand. **They will dance ancient ceremonial Maori dances in native costume** . . . The **New York Dance Film Society** announces its next showing to take place in September (see Sept. issue for date and films) . . . The August **Dark of the Moon ball** takes place on **Friday, the 12th,** with the **Asencio** kids (5 and 6 years old, respectively) as top-billers . . . **Saddest News of the Month:** La Meri will **not** renew her license to operate her 59th street **Ethnologic Dance Theatre** because of extensive (and EXPENSIVE) wiring alterations required by order of the Fire Department. And another stage or concert dancing bites the dust.

in the associations . . .

★

The **NATIONAL ASSOCIATION of DANCE and AFFILIATED ARTISTS, INC.** is a newcomer to the field of dance teachers' organizations and in its three amazing months of life has rung up a roster of over 400 members.

The officers of this new association are:
Thomas M. Sheehy, president
Johnny Mattison, vice-president
Mae Murray, 2nd vice-president
William G. Martin, exec. secretary
Eddie Gay, treasurer

The first convention held by this association took place at the Masonic Temple in Hollywood July 24-29 with an imposing

BALLERINAS DANCE ON IMPORTED HANKYS

3 for $2.50
6 for $4.50
12 for $7.50

$1.00 each

All the charm and lightness of the ballet on sheer swiss pima cotton. Each hanky is 15" square, hand-rolled and scalloped.
Many lovely designs in delicate pink, blue, orchid or yellow set off by tiny white shadow figures.
Delightful as prizes, souvenirs, gifts and for yourself.
Please print name and address

DANCE, Box 308, 503 W. 33 St., N. Y. 1

CO 5-0550

WALTER E. OWEN

Photographer

58 West 57th Street
New York 19, N. Y.

CLASSIFIED ADVERTISING

SEVERAL DANCING TEACHERS WANTED: Good salaries, teaching experience not necessary. Address Floyd Ward School of Dancing, Ward Building, Lynchburg, Virginia.

FEMALE PARTNER for 1st class engagements, concerts: toe, adagio, acrobatic; 5 ft., 85-95 lbs., free to travel, serious worker. Write John Dias, 862 8th Ave., N.Y.C. References on request.

GIRL WANTED: Famous ballroom dancer will train girl as dancing partner. Must be young and beautiful, seriously interested in a dancing career. Height, 5'2"-5'4" in stocking feet; weight, 105-112 pounds. Box 239 DANCE, 503 West 33 St., New York 1, N. Y.

TAP DANCING TEACHER WANTED: References. State minimum salary. Start in Sept. 1949. Address P.O. Box 2314 Greensboro, N. C.

FOR SALE, DANCE STUDIO including building, business established 20 years. Over $10,000 season '48-49. House with two apartments carries all expenses. Business operates rent free. New Jersey. Bargain. $20,000. Box 598 DANCE, 503 West 33 St., N. Y. 1, N. Y.

BACK ISSUES!

American Dancer from June 1927 to January 1942; *Dance* from June 1937 to present date. Some numbers out of stock.

1927 thru February 1942 $1.00 each
March 1942 thru Dec. 1947 $ .50 each
January 1948 on $ .35 each

Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

SCHOOL DIRECTORY

ALABAMA

IRENE M. JONES STUDIO OF DANCE
All Types of the Dance
Huntsville, Alabama

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

MME. KATHRYN ETIENNE BALLET SCHOOL
Ballet, Toe, Character GL-0918, HI-1794
7078 Hollywood Blvd., Hollywood 28

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

CONNECTICUT

MARY JANE HUNGERFORD, PhD.
Modern Dance
Hartford, Conn. Hartford 6-0648

FLORIDA

ARMOUR BALLET STUDIOS
908 So. Rome Ave., Tampa, Fla.
812 — 12th St. West, Bradenton, Fla.
Instructors: Gail and Thomas Armour

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

PENTHOUSE DANCE STUDIO
Ballet, Tap, Acrobatic
64 W. Randolph St., Chicago 1, Ill.

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

EVA VARADY SCHOOL OF DANCING
All Types for All Ages. Tel. AS 8-2060
28-42 31st St., Long Island City 2

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
320 East 42nd St. LE 2-8360
Now Booking 1949-50 Dance Engagements

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

OREST SERGIEVSKY
Ballet — Character
Dance Players Studio, 148 West 56 St.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

SOUTH CAROLINA

JOAN SIMMONS SCHOOL OF DANCING
105 Wentworth Street, Charleston 6

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

faculty. The association already has seven branch chapters organized and officered.

★

The **DANCE TEACHERS CLUB OF BOSTON** holds its 26th annual convention at the Hotel Bradford in Boston, **September 6-10.** Its impressive faculty consists of **Bentley Stone, Ruth Barnes, Walter Camryn, Gerald Cummins, James Sutton, John Plaza, Myra Kinch, E. Eddy Nadel, Dolores Magwood** and **Lilla Frances Viles.** It also has a ballroom faculty composed of **Albert Butler, Ruth I. Byrne, Russell Curry, Katharine Dickson, Carlton Richardson, George Rutherford** and **Donald Sawyer.**

★

A large normal class attendance was obvious on opening day, July 6th, at the **Penthouse Studio** in Chicago, where a course of study under the capable direction of **Madelyn Wallace** was being given. The distinguished teaching staff consisted of such celebrities as **Jimmy Payne, Ernie Geibel** and **Lola Menzeli.**

★

On the CAMPUS . . .

"The Dance in Education" a lecture demonstrated with slides by **Juana de Laban** was given on the program of the 20th annual summer education conference at the U. of Michigan in July.

The campus also saw an interesting program when the Modern Dance Club and the Ballet Club under Dr. de Laban's direction presented a joint Spring concert at the Barbour Gymnasium, with original works by participating dancer-students.

★

The Cerrito Camargo dancers are shown as they appear in the RKO film "Mighty Joe Young".

RKO Radio Pictures

JAMES JAMISON, all-time Scottish wonder dancer and SOME of the medals he has won in Scottish dancing championships in Canada and the United States. Mr. Jamison is currently appearing in the London company of "Brigadoon".

SCHOOL and STUDIO notes:

New York City

The **Martha Graham School** announces fall courses in elementary, intermediate and advanced techniques to be taught by soloists of the Graham company; also classes in stage movement for actors, and dance notation.

The **Sunya Shurman School** will have a special teachers' material course in August . . . **Jan Hoyer,** famous Polish dancer who has appeared with the Diaghileff Company, Original Ballet Russe and the Monte Carlo ballet as first character dancer and regisseur, has joined the faculty of the Shurman school. Mr. Hoyer was in the Polish Air Force in England during the war, and while in England appeared with the **International Ballet** as first character dancer and maitre de ballet. Mr. Hoyer came to the United States in September, 1948.

Mia Slavenska will teach at the Ballet Arts School in August.

Betty Davies of the School of Dance Arts left on a holiday trip to South Africa and will return to her Carnegie Hall studio in mid-September.

★

inside the studios

Mara McBirney and **Beth Lockhart** of Vancouver, B. C. have created a new ballet for the **Panto Pacific Dance Company,** of which they are joint directors. It's title: EXCURSION, to a score by the Canadian composer, Jean Coulthard Adams . . . **V. Andre** of the North Shore Academy of Theatre Arts in Chicago, sailed for Europe last month to study teaching technics employed at the Paris Opera and in other major European ballet companies. On her return to Chicago in September she will inaugurate preparations for the forthcoming 6th edition of the "Music Box Revue". . . . **Virginia Tanner** of Salt Lake City is summering at New London, Conn. combining a holiday with a fine view of the American Dance Festival which takes place there in August . . . **Hildegarde Lewis,** who has two schools in Kansas, Wichita and Newton, passed through Chicago on her way to Interlochen, Michigan, where she is director of the dance department of the National Music Camp for the summer. She was accompanied by eight of her pupils. . . . **Dmitri Romanoff** of Ballet Theatre is conducting a summer course in classic and character ballet for the third consecutive year at the **Sandra Severo** school in Detroit . . . And in reply to the recent query from a teacher who wishes to know if there has ever been a case of an association refusing a diploma to a summer course student, we wish to

Columbia Pictures

FRED ASTAIRE branch schools throughout the country have taken up the dance done by PAULETTE GODDARD and JAMES BROWN in the Columbia Pictures film "Anna Lucasta" and will call it "Doing the Anna Lucasta". The dance, a jivey number in the film, will be adapted by the Astaire instructors, for general ballroom use.

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

DANCE STUDENTS
buy this Ballet Technique Book
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines
catalog for postage
janet studio springfield, Ill.

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs with printed supplement
Used all over the world
Price $14.00. Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Av., Bklyn 24, N.Y.

ELSA GREENWOOD
NOVELTY SONGS AND DANCES
My latest number
"THE SEWING BASKET BALL"
Music and lyrics ——— only $1.00
90 CLINTON AVE., NEWARK, N. J.

THE AMERICAN RUMBA
An Illustrated Text-book of the Cuban dance and its newest American developments as compiled by The American Rumba Committee.
A 48 page book with 35 action pictures and 15 charts and descriptions.
$1.00 per copy
Write:
THE AMERICAN RUMBA
care of DANCE Magazine
503 West 33rd St. New York 1, N. Y.

advise her that there is one that we know of. **In 1948 the American Society of Teachers of Dancing in New York City refused a certificate to one of the attending teachers. We have word from the I.S.T.D. that the same teacher has returned for a second, game try this year. Soreheads please copy note in desirable deportment and attitude.**

★

Recent School Recitals

Chicago, Ill.

Mayblossom McDonald of the **Ideal Dance School** filled the Chicago Civic Opera to capacity when she gave a recital in which more than 800 students participated . . . **Evelyn Lare** completed a successful season with the presentation of a revue at the Lane Auditorium on June 26th. Presentation of tap, ballet and acrobatic dances was excellent.

Benton Harbor, Mich.

Arthur Kretlow, former CNADM president gave a recital at the Benton Harbor H. S. on June 23rd for the benefit of the George Jones Post #88. Honored guest at recital was **Bill Ashton**, CNADM secretary.

Kay Lutes gave two recital evenings in June at the State Theatre, both filled to capacity. Miss Lutes, who was a faculty member of the recent convention of the Ohio and Michigan clubs of the D.M.A. will take part in the 1949 conventions of the NADAA in Hollywood, the D.M.A. in Washington and the CNADM in Chicago. Her assistant, **Donna Jean Coles**, will accompany her.

Albany, N. Y.

The **Hallenbeck School of Fine Arts** under the direction of **Oscar** and **Gertrude Hallenbeck** produced a recital of the first order, entitled THE CHILDREN'S HOUR at the Philip Livingston H. S. in Albany on June 11th. Program was highlighted by a wide variety of dances and dance styles. The school holds a summer session from July 5 through August 24th.

Winchester, Va.

The program ballet for **Dorothy Ewings** annual recital, called **AROUND THE CALENDAR**, given at the Handley Auditorium in Winchester in June, was acclaimed by public and press as an artistic event of magnitude. Dancers **Mary Louise Connor, Jimmy Fauver, Carole Cain** and **Shirley Long** came in for some much merited praise.

Toledo, Ohio

The **Ballet Workshop** of the **Toledo Junior Ballet**, under the direction of **Marie Bollinger**, appeared in two performances of ballet at the University of Toledo Doermann Theatre in June in a program highlighted by the Spanish Suite and others. The dancing was of a quality remarkable for a non-professional group, by general consensus of opinion, of Toledo, its audience and press.

New London, Conn. AMERICAN DANCE FESTIVAL August 12-21, 1949

Schedule of Performances at Palmer Auditorium, Connecticut College

Friday evening, August 12, 8:30 pm: JOINT CONCERT
YERMA ..... Leo Smit
Valerie Bettis & Co.
LAMENT FOR IGNACIO SANCHEZ MEJIAS ..... Norman Lloyd
Jose Limon & Co. (Letitia Ide, Ellen Love)
FOLKSAY ..... Traditional
Dudley-Maslow-Bales & New Dance Group

Saturday matinee, August 13, 2:30 pm:
DUDLEY-MASLOW-BALES & New Dance Group
SUITE ..... Bach
SONG FOR A CHILD ..... Brahms
JUDITH (Premiere) ..... Hazel Johnson
New work choreographed by William Bales, costumes by Eileen Holding, setting by Charles Hyman
UNTITLED SOLO (Premiere) ..... Beethoven
New work choreographed by Jane Dudley
THE LONELY ONES ..... (Sound effects arranged by Zoe Williams)
FOLKSAY ..... Traditional

Saturday evening, August 13, 8:30 p.m.:
JOSE LIMON & CO.
INVENTION (premiere) ..... Norman Lloyd
New work choreographed by Doris Humphrey for 3 dancers: Jose Limon, Betty Jones and Ruth Currier
LAMENT FOR IGNACIO SANCHEZ MEJIAS ..... Norman Lloyd
LA MALINCHE ..... Norman Lloyd
CORYBANTIC ..... Bela Bartok
Jose Limon, Pauline Koner, Letitia Ide, Betty Jones, Ruth Currier, Lavinia Nielson

Sunday matinee, August 14, 2:30 pm:
VALERIE BETTIS & CO.
AS I LAY DYING ..... Bernardo Segall
DOMINO FURIOSO (Premiere) ..... Bernardo Segall
New group work choreographed by Valerie Bettis to poem by John Malcolm Brinnin

Tuesday evening, August 16, 8:30 pm:
DUDLEY-MASLOW-BALES and New Dance Group
NEW WORLD A'COMIN' ..... Sonny Terry
DUST BOWL BALLADS ..... Woody Guthrie
PEON PORTRAITS ..... Traditional
THE VILLAGE I KNEW (Premiere) ..... Samuel Matlowsky
New group work choreographed by Sophie Maslow, costumes by Eileen Holding. Cast includes Sophie Maslow, William Bales and the New Dance Group
CANTE FLAMENCO ..... Traditional
THE LONELY ONES ..... (Sound effects arranged by Zoe Williams)
CHAMPION ..... Samuel Matlowsky

Wednesday evening, August 17, 8:30 pm:
JOSE LIMON & CO.
LA MALINCHE ..... Norman Lloyd
UNTITLED NEW WORK (Premiere) ..... Purcell
New Work choreographed by Jose Limon. Cast includes Jose Limon, Betty Jones, Lavinia Nielson and Lucas Hoving
STORY OF MANKIND ..... Lionel Nowak
LAMENT FOR IGNACIO SANCHEZ MEJIAS ..... Norman Lloyd

Thursday evening, August 18, 8:30 pm:
VALERIE BETTIS & CO.
UNTITLED NEW WORK ..... Bernardo Segall
AS I LAY DYING ..... Bernardo Segall
THE DESPERATE HEART ..... Bernardo Segall

Friday evening, August 19, 8:30 pm:
DUDLEY-MASLOW-BALES and the New Dance Group
THE VILLAGE I KNEW ..... Samuel Matlowsky
SHORT STORY ..... Paul Creston
JUDITH ..... Hazel Johnson
UNTITLED SOLO (by Jane Dudley) ..... Beethoven
CHAMPION ..... Samuel Matlowsky

Saturady matinee, August 20, 2:30 pm:
JOSE LIMON & CO.
INVENTION ..... Norman Lloyd
UNTITLED NEW WORK (by Mr. Limon) ..... Purcell
LA MALINCHE ..... Norman Lloyd
CORYBANTIC ..... Bela Bartok

Saturday evening, August 20, 8:30 pm:
VALERIE BETTIS & CO.
THE EARTH SHALL BEAR AGAIN .....
AS I LAY DYING ..... Bernardo Segall
UNTITLED NEW WORK (Premiere) ..... Irwin Bazelon
New Group work choreographed by Valerie Bettis

Sunday matinee, August 21, 8:30 pm: JOINT CONCERT
Program for the closing concert will be repeat performances of new works chosen from among the premieres offered in the current festival

RUSSELL RECORDS HELP YOU THREE WAYS

1. Home practice with a good record helps any student to maintain tempo.
2. Parent interest is aroused, especially Dad, as the student can show relatives, neighbors and friends a more satisfactory home demonstration.
3. Better attendance, a longer term of study and the sale of records are all accumulating profits.

***Russell Records* are the most complete line of dance records in America.**

Quality and Variety outstandingly lead the field.

A trial of either tap, ballet or Spanish records will convince you that they lend character and exciting performance to each routine.

New and different Russell Records are being produced monthly. Write often for new catalogues.

Non-breakable plastic records ..... $1.59 each

Russell Ballet, Tap and Spanish Records—

World's Finest for Classroom and Home Practice.

RUSSELL RECORDS
WORLD'S FINEST
FOR TAP AND BALLET DANCERS

Catalogue and Teachers' Discount Upon Request

RUSSELL RECORDS
75 S. MacMillan Ave.
Ventura, California

Bow to the New Season . . .

IT'S JUST around the corner, and thoughts of new recital time will spotlight "Fabrics by Maharam." Your imagination will soar to greater heights when you see the wealth of new costuming materials, accessories and trimmings we have assembled for your selection.

. . . And "Thanks for the Memory" of our meetings at the recent conventions. It was grand seeing our friends again, and we hope to be of continued service to you.

"The House of Service"
MAHARAM
FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

Leo...

...THANKS AMERICA'S DANCING TEACHERS FOR THE TRUST THEY HAVE CONSISTENTLY PLACED IN LEO DANCING SHOES!

It's been a pleasure to serve you in the past . . . and we hope to continue serving you in the future.

Now that vacation days have passed and a new school season approaches, Leo renews his pledge to serve the dancing world with the same superb quality of workmanship that has made the Leo trade-mark a symbol of the finest in dance footwear and other dance accessories.

ADVANCE

THEATRICAL SHOE COMPANY

LOOK TO *Leo* FOR FINER FOOTWEAR

32 W. RANDOLPH ST. CHICAGO 1, ILL.

AGENCIES IN PRINCIPAL CITIES

NO BRANCH STORES